

APRIL, 1946

MAGAZINE OF ART



THE AMERICAN FEDERATION OF ARTS • WASHINGTON, D. C.

19th Century American Paintings

DURING APRIL

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New York, N. Y.

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MAGAZINE OF ART

A National Magazine Relating the Arts to Contemporary Life

JOHN D. MORSE, *Editor*

VOLUME 39

APRIL, 1946

NUMBER 4

Mask in the shape of a monumental head. Central New Britain. Lent by the Chicago Natural History Museum for the Museum of Modern Art's exhibition, "Art of the South Seas" Cover

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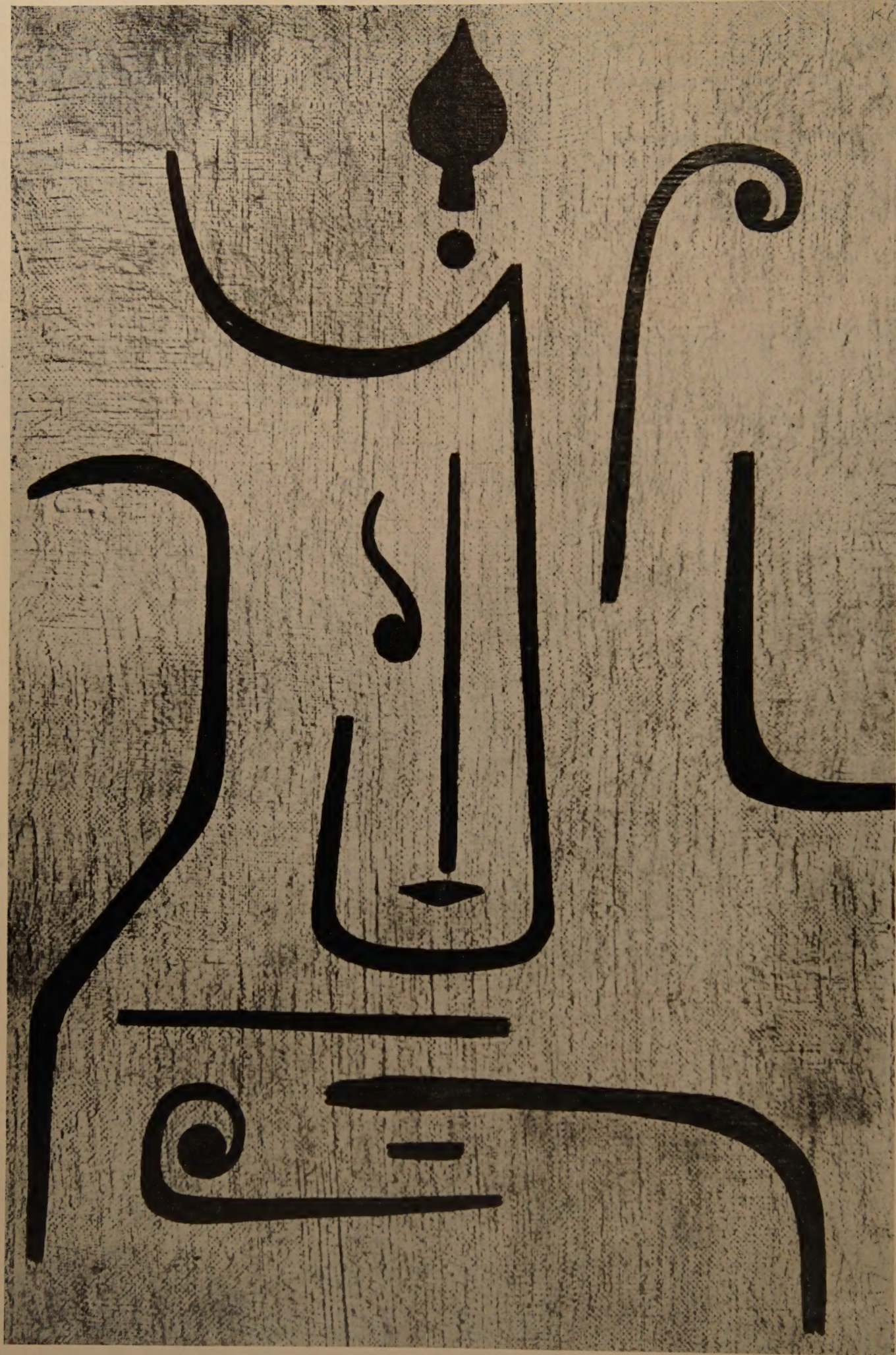
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Articles in the MAGAZINE OF ART represent many points of view. We do not expect concurrence from every quarter, not even among our contributors; we believe that writers are entitled to express opinions which differ widely. Although we do not assume responsibility for opinions expressed in any signed articles appearing in the MAGAZINE OF ART, we hold that to offer a forum in our pages is the best way to stimulate intelligent discussion and to increase active enjoyment of the arts.—EDITOR.

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Paul Klee: ARCHANGEL, 1938, oil, 40 x 26 inches. From the collection of Mr. and Mrs. Henry Clifford, Philadelphia.

Paul Klee: CHILD CONSECRATED TO SUFFERING, 1935, gouache, 6 x 9¼ inches. Albright Art Gallery, Buffalo, New York.



PAUL KLEE: APOSTLE OF EMPATHY

BY STANLEY WILLIAM HAYTER

THE making of images is in itself an act of faith. It testifies to an implicit belief in a sort of truth which exists beyond the personal control, taste, and field of action of the individual. This belief is nonetheless real even if denied by him. It is not the professed attitudes of the painter that have importance; those beliefs which, even if not admitted, still result in action, may be taken as his real motives.

The painter who paints only for himself, the practitioner of art-for-art's-sake, the poet of the monologue—these deceive only themselves. The very act of painting is an act of communication with all men; the art is for admiration's sake, for support, to exert influence. The monologue is to be overheard and the diary to be read by others.

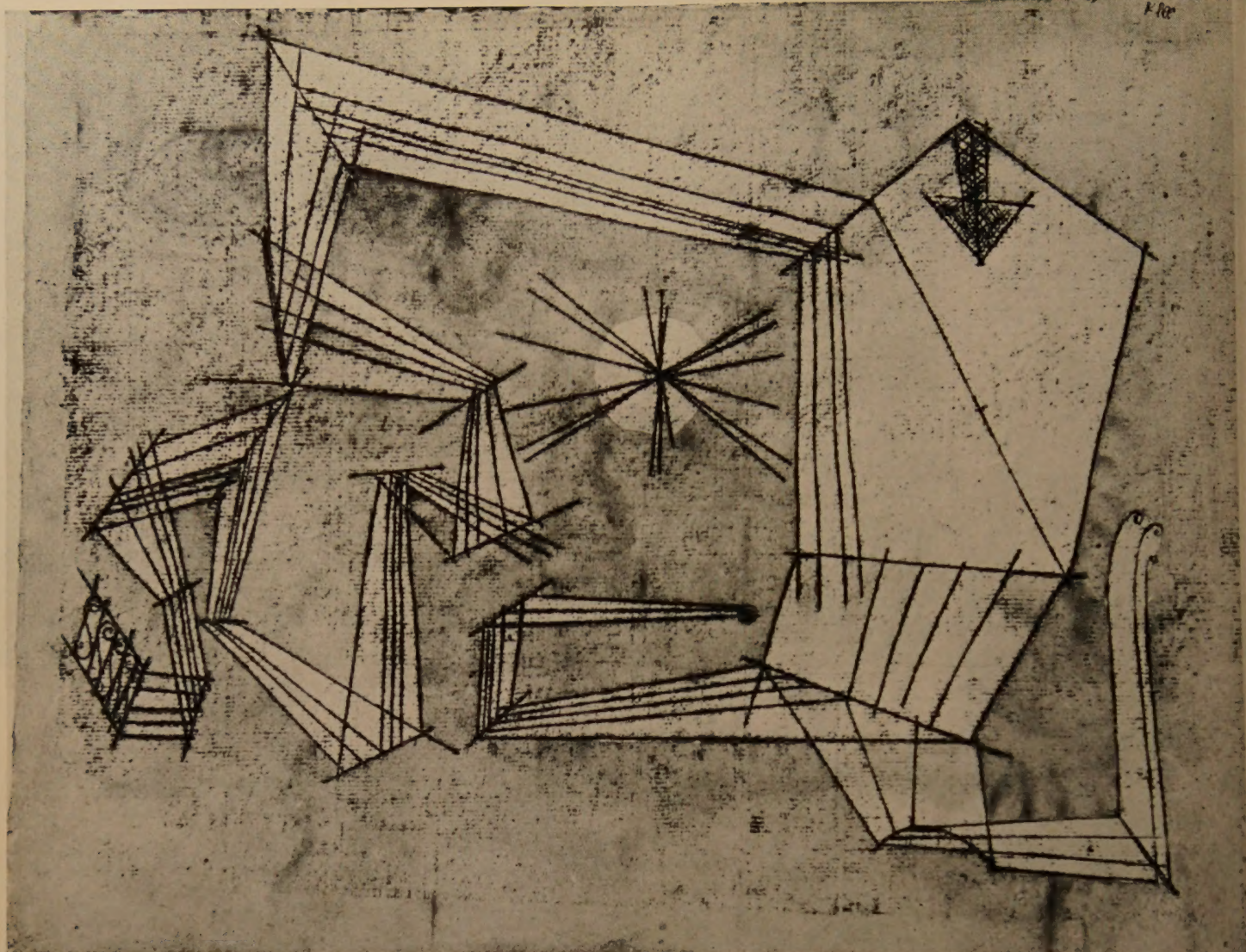
Paul Klee was no poet of the monologue; he had that attitude of extreme responsibility which characterizes the artist of today. What he wrote was to be read, to be read by all of humanity. He accepted responsibility both for the execution of his work and for the repercussions to be expected from it. The sources from which he drew he considered to embrace everything within man as well as everything within the grasp of the senses of man. He had that identification of himself with the whole phenomenal world that psychologists call empathy.

It appears as a sort of paradox that the artist with whom automatism, the activity of the unconscious, is most generally associated, should have felt impelled to control the form and consequence of everything he made by a kind of strict logic and an uncompromising morality. G. K. Chesterton once formulated a working rule of right and wrong action which is comparable to Klee's attitude. Chesterton suggested that a line of action which led to a progressive expansion of the field of activity of the human spirit could be considered as good; that a direction which resulted in enclosing and restricting

its freedom to the last ultimate cell, was inherently evil. The little drawing of the spiral reproduced represents, Klee says, "either . . . the release from the center in freer and freer movements, or . . . an increasing dependence upon a finally destructive center. This question means life or death, and the decision rests with a small arrow." There is not space here to amplify the prophetic and political implications of this statement.

In the execution of his works Klee, more perhaps than any artist of his time, relied on automatism, on that instinctive or unconscious gesture which is not directed by the will. Yet he employed this means as a technique of research with an extreme degree of control, with exaggerated precaution. We shall try later to explain the apparent paradox of this statement. His caution is understandable from another viewpoint. The artist who accepts no rational restriction of his field of research, even within the limits of human sanity, exposes himself to a very real degree of personal danger, and a measure of caution—the maintenance of contact with a rational plane of existence, of projection—becomes of extreme importance to him. Perhaps some of the diatribes that have been directed at Klee and his work may spring from the panic fear of the critic who feels himself drawn into these dangerous areas of the human imagination.

The practice of unconscious or automatic drawing shows at once that in the innumerable forms such drawing can take, it is possible to distinguish certain categories. The repeated curves of the most common form of rhythmic muscular drawing resemble one type of drawing made by a mechanical device called a compound pendulum. A physicist of my acquaintance calls this discontinuous cyclic motion. Such muscular drawings, considered alone, might be found to be almost completely sterile



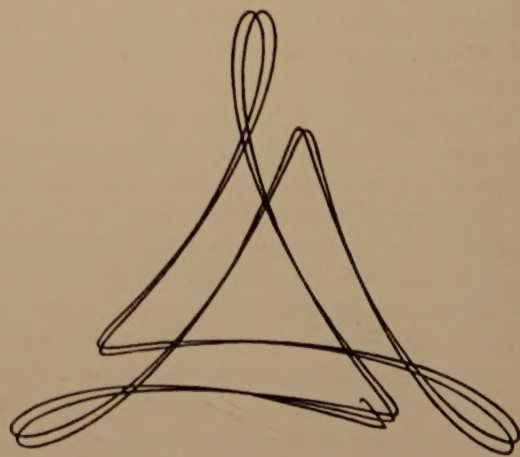
Paul Klee: PRECIOUS CONTAINER FOR STARS, 1922, water color and ink. Reproduced through courtesy of Yale University Gallery.

in their affective function. But I have at times assembled numbers of them together, and when viewed six or eight superimposed over a strong light, a resultant and often recognizable form is revealed which is not to be discovered by any amount of study of the original individual drawings. In this experiment it is remarkable that the nodal points or intersections fall exactly upon one another—not merely within a millimeter or so of approximation. This device, and the necessity of employing it, suggests that this manner of drawing tends to mask or conceal the idea which is trying to find expression. Thus in the planchette, as in other devices to produce automatic writing or drawing, some element is introduced to eliminate the factor of muscular repetition.

Another category of such drawings shows a deliberate damping of the natural vibration of the point within a small amplitude, so that what appears to be a simple line is produced, although in reality this line if magnified would be found to consist of infinite zig-zags and irregularities. The apparently simple flowing line in the drawings of Miro, as anyone who has watched him draw will recall, is of this character.

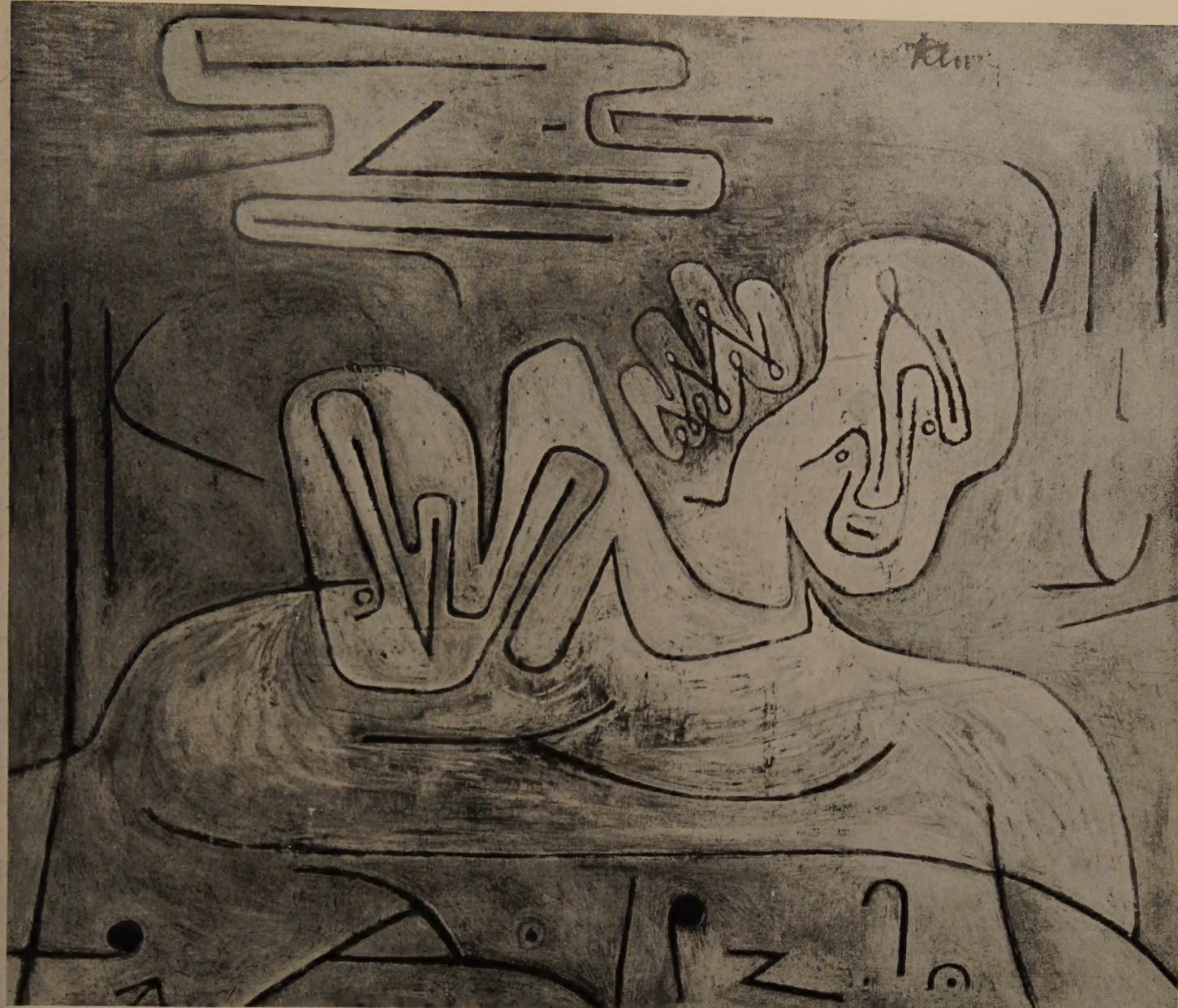
That Klee distrusted this muscular exuberance is clear from one of his dicta: "To continue *merely* automatically is as much a sin against the creative spirit as to start work without inspiration." Yet as the last phrase indicates, conscious or deliberate editing (or should we say faking) was as remote from his intention as the muscular exercises that conceal the movement of the spirit.

Of his manner of work the Feiningers say the growth of his picture could be compared to the organic development of a plant. There was something akin to magic in the process. After a considerable period of contemplation—a sort of



Automatic Drawing. New York Museum of Natural History.

abstraction of the will, a state of preparation, of alertness, vigilance—he would add a touch to the work with unerring sureness. The painting *She Moos, We Play* at first glance appears slight, "spontaneous," as if executed in a brief moment of activity. It is important to realize that it was not made



Paul Klee: CATASTROPHE OF THE SPHINX, oil. Nierendorf Gallery.

in this manner, and equally important to recognize that it is not to be seen in this way. The least of his lines is charged with an extremely high voltage, but it is as easy for the careless observer to ignore this as it is for a child to ignore the death carried by the high tension cable. This may appear

to exhibit an ignorance of the character of the child and a lack of awareness of the tragedy that can be announced by a facetious title.

Most of Klee's works are small; I believe he made few paintings of great size and it is rare to see one bigger than thirty inches. As architects know, scale is a positive and specific factor; an object four times as big as another is distinguished from it not merely as four times the smaller object; it has, as it were, the quality of fourness about its relation as a flower might have the quality of redness. In graphic works there are certain definite and exact sizes which are determined by the physical relationship of the artist to the surface he is working. Neglecting the minimum scale of miniature, and of etching in some cases where the quality of less-than-normal is exploited, there is that surface which is covered by the two outspread hands—about eight by sixteen inches. The next important size is that which is contained within the sweep of the arm without the body moving—about thirty by forty inches (and, incidentally, the fact that paper is manufactured in such sizes is no accident). Any scale above this involves the bodily displacement of the artist—in consequence a sort of narrative conception in the execution of the work which differs essentially from that involved in the execution of smaller works.

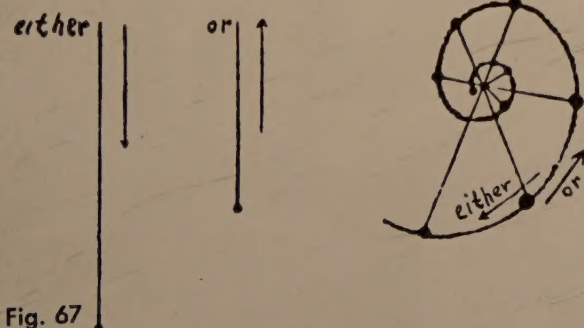


Fig. 67

Klee: Spiral from Pedagogical Sketch Book. Nierendorf Gal.

somewhat exaggerated to those who have read the comments of certain writers on Klee's childlike spirit, on the charm and slighness of his work; but such comments seem to me

Klee's works all fall within the two smaller categories mentioned. The necessity for absolute control—of domination over his surface—restricted him to the gamut of two octaves of a piano or the neck of his beloved violin. His spirit came to focus in a small surface, a surface completely subject to his imprint, though his imagination was no more restricted by it than the image projected through a pinhole. It is understandable that to one who labored to defeat the muscular repetitions, the amplitude of the sweep of the human arm across the sheet was of no more interest than the broad sweep of the pendulum.

The means of art are universal; they have always existed. Schools of art are distinguished chiefly by difference of emphasis. With the modern artists Klee shared the concentration on the reality of that which he created: the actual existence of line, form, color, the object and the means used to formulate it. The great break with the tradition of representation, the painting as a token, as something that should stand for a series of associated ideas not actually present in it, the focus of western art since the renaissance, was replaced by the image for itself, for those consequences actually initiated by it. "The elements must produce forms, but without the sacrifice of their own identities."

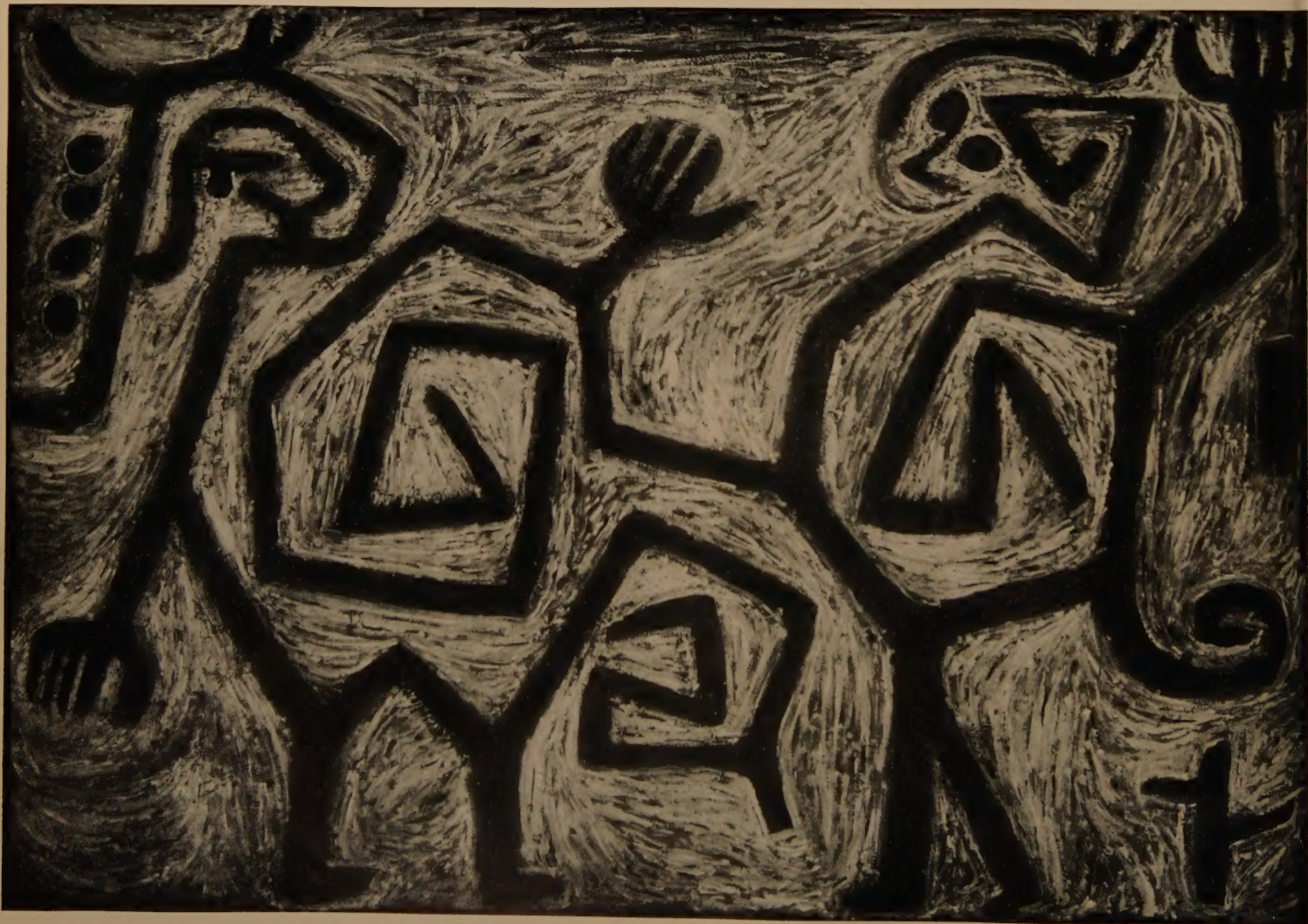
Klee's space—"Spatial organization through three-dimensional energies (fish swimming in all directions)"—is one in which the dependence of mass on gravitation is eliminated, as it is in the free movement of a body whose weight is exactly counterbalanced by the weight of water displaced by it. Perhaps we forget too easily that our vital functions take

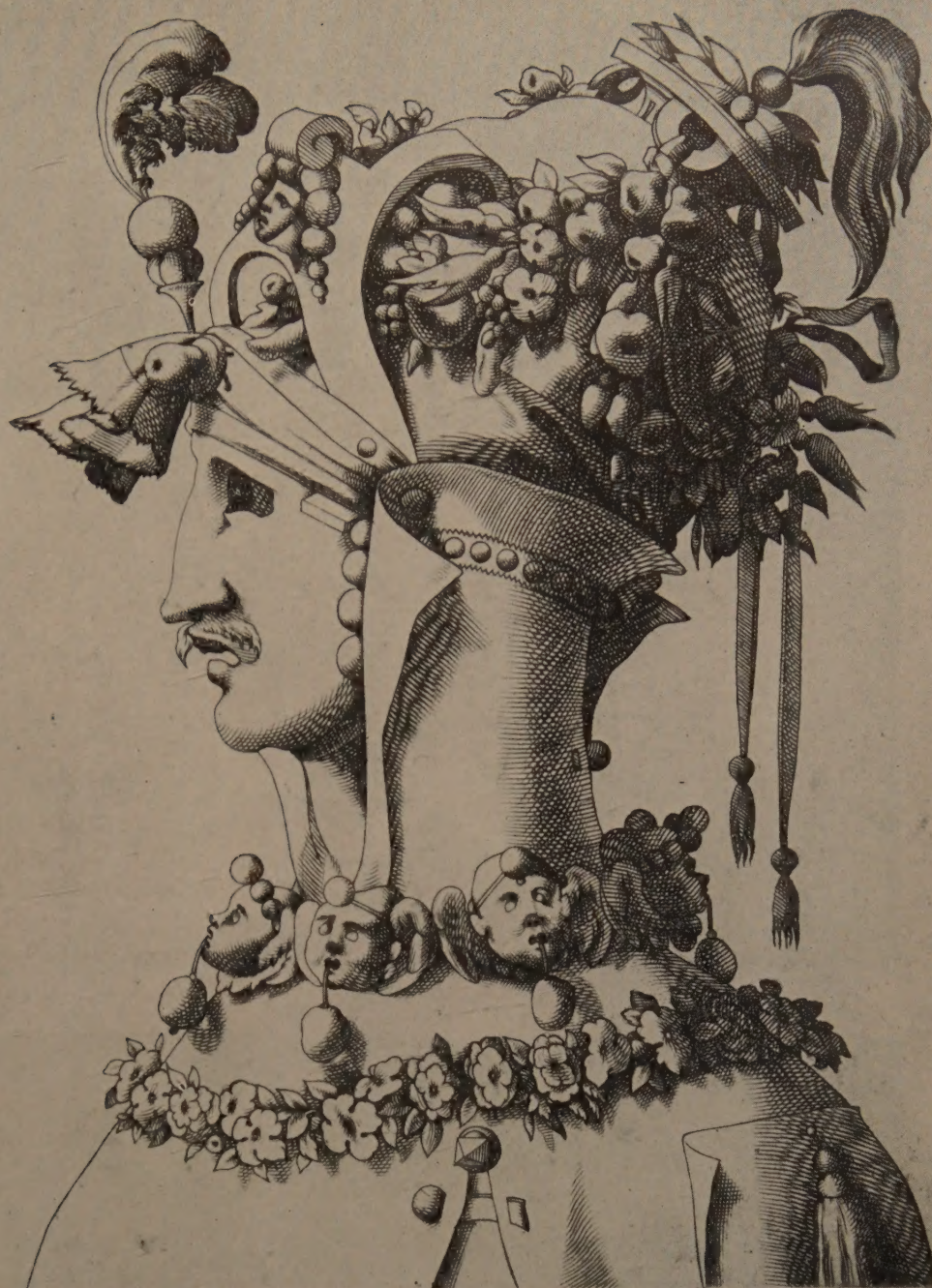
place in an aqueous medium, that although as terrestrial animals we have surrounded the medium with a skin and transported it onto land, we are as dependent on it as a fish on its stream, and if the medium is spilled, the life goes out with it. The movement of the music that Klee loved is of this order of unrestricted motion in a medium with no other resistance than that of time. He says elsewhere, "Space itself is a temporal notion." His music, like the movement of fish in water, is limited only by the unidirectional flow of time, but his image is freed from even this limitation; he employs that domination over time first achieved by the prehistoric artist.

Klee seems to have avoided the hermetic surface, the enclosed object. Never does he present us with an obvious image that can be seen, assimilated, and forgotten; although he may offer what at first glance would appear to be a child's scrawl on a wall, we cannot escape so easily. Inevitably there is a second glance. A certain ambiguity begins to appear, not merely a vagueness and a confusion of meaning, but that closely linked series of alternatives which constitutes an element of poetic expression representing different strata of ideas organized in depth in the work.

Perhaps it might be objected that this is not common sense. We should remember that he says "An ultimate mystery lies behind the ambiguity which the *light of the intellect* fails miserably to penetrate." Klee can lead you into the unlimited fields of the imagination, but you cannot take all of your everyday baggage with you, and of course, you do not *have* to go along with him.

Klee: DISHARMONIC DUET, oil. Nierendorf Gallery.





René Boyvin: MASQUERADE HEADDRESS. Etching after Rosso Fiorentino. Fontainebleau, 16th cen.

FRENCH RENAISSANCE ETCHINGS

BY A. HYATT MAYOR

THE etchings reproduced here were bitten when this technique had served printmaking for less than a generation, and they are part of the first big group of copperplate prints made in France.

By the end of the fourteen hundreds, when France had begun to emerge as the first modern, centralized, military state, Charles VIII exercised this new mobility by blitzkrieking the length of Italy. He came home with forty tons of loot, over twenty Italian artisans—tailors, gardeners, perfumers, parrot-keepers—and endless tales of life in carved pleasure palaces set amid fountains and orange trees. After 1527, when the Sack of Rome shattered the spirit of the Italian Renaissance, most of the Italian artists who fled the country assembled at Fontainebleau where Francis I was trying to outbuild the Italian palaces that had become the new French ideal. The king's squandering of his newly won, absolute control over enormous public revenues made Fontainebleau as lucrative for foreign skills as New York

was in the days when the great Fifth Avenue houses were building.

These homeless Italian virtuosi, who quarreled with and were sabotaged by the native French craftsmen, who raged at the solitude of the Northern Forest, had been wrenched loose from their traditions by strange, splurging, quick-rich patrons for whom they invented an art that was unlike any art that had been seen in Italy. It was an art of exiles—rootless, decorative, exotic. It illustrated the universal and unlocalized myths of classical antiquity. Its new ornamental borders of curled and cut sheets, drawn with all the ingenuities of perspective, were published by etchings like those reproduced here, until they set a style for all Europe that was as international as abstract art has lately been. And the exaggerations of limb and gesture, never of emotion, established the tone that official or fashionable French art still continues to follow, four centuries later.



THE GARDEN, etching by the Master L.D. after a painting by Primaticcio. 16th century.

Domenico Barbieri: ALEXANDER'S FEAST. Etching after Primaticcio.





*Ō Phidias, Ō Apelles, Quidquid ornatus desitis temporibus exoptari potuit, ea sculptura, cuius hic patrum cernitur, Quam
Panaetius primus, Farnesium Rex potentis honorum artium ac literarum pater, sub Diana, a venatu conquisivit,
atque ducam Fontainebleauque phidias statua, Domi sua inchoatum iniquat.*

René Boyvin. Inven.

René Boyvin: NYMPH AT FONTAINEBLEAU. After Rosso.



Jean Mignon: VENUS LAMENTING. Etching after Luca Penni made at Fontainebleau, 16th century.

When he was inducted into the army (where he served with the 85th Division in Italy, from Minturno to the Apennines) Milton Brown was at work on an article for us entitled "Main Currents in American Art." In this article he has put down his first reactions on returning recently to New York's galleries and museums—after three years' absence.—EDITOR.

IT IS now almost three years since I last saw and wrote about American art. Revisiting the old haunts of art—New York's museums, 57th Street, the studios of artists—I find that business has been going on as usual. I am told that, as a matter of fact, business has been better than usual. But art as a whole seems to have marked time. The men who were famous three years ago are still on top of the heap. There has been a slight reshuffling of positions. Some men have increased their reputations, others have slipped a bit. However, the major trends are still with us. Artists are creating, on the whole, the same kinds of art they did then, although the emphasis has definitely shifted toward the non-objective.

It seemed to me in 1943 that the major trend in America was social art, with abstraction a growing but temporary phenomenon. Social art covered a wide variety of attitudes and styles roughly divisible into American scene and social realism. And, frankly, it appeared to me that the struggle for supremacy would be between these two factions. I have returned to find with some surprise that in the interim the dark horse of abstraction has swept into the lead.

My conception of the state of American art in 1946 is of course limited to the things I have seen in the short time since my return and, perhaps, it is not a true picture. Perhaps somewhere artists are fomenting new movements, creating new styles, making art which will change the course of our culture. Maybe we shall have to wait until the men who have come back from the wars will have had an opportunity to settle down, grow and mature. Perhaps they will have something new and important to say, something to stir men's minds and emotions.

Of course, I expected least of all that the Metropolitan Museum of Art would change, but there was talk when I left of remodelling and new installations—promising plans. Its great collections, I find, still exude that staleness with which museums, by some sort of inevitable process, manage to envelop genius. The re-installed Greek collection is a slight improvement over the past, but the Eastern Sculpture room, with its livid green and blue walls and checkered skylight, is a unique example of nightmarish interior decorating. It was also strange to note that the Metropolitan's collection of contemporary American painting is no longer hung.

Farther south, the Museum of Modern Art is continuing, by some curious process of rationalization, to foster modern art through lavish exhibitions of primitive art. It may be that the museum is haunted by the image of a leering posterity calling it to task for guessing wrong. However, the results of its inherent timidity are always so well presented and so pleasantly displayed that it is difficult to quarrel with the museum's basic inadequacies. Perhaps it would be better to recognize once and for all that the Museum of Modern Art is not a crusading organization, not even a benevolent patron. Like all museums it feels more secure in the judgments of time than its own taste—an anomalous position considering the word "modern" in its title.

And 57th Street has not changed much either. The Associated American Artists gallery looks as thrivingly prosperous and businesslike as ever and the Art of This Century gallery still

manages to resemble an anthropological museum, exhibiting the embalmed remnants of early modern art. The ACA gallery, home of the radical social painters, has moved uptown and, following the fashion, is exhibiting the abstract art of I. Rice Pereira. Cut off from their European sources of supply, some of the dealers who once sold old-masters are now hawking contemporary art.

I hear that Morris Graves, who several years ago was swept to fame on the wings of his fantastic birds, is now a solid commercial investment. Mark Tobey has also made the grade. But the great commercial success of these years seems to be Milton Avery. Dragged out of obscurity by Rosenberg, the famous Parisian dealer in modern art who collected a stable of American artists conforming to his completely French taste, Avery's stock has been booming until he is now considered among the leading American painters. Simultaneous shows at Rosenberg and Durand-Ruel are 57th Street's accolade of immortality or, at least, gilt-edging. Avery is certainly a painter of honesty and talent. But his taste and sensitivity are not enough to hide the fact that he blows up good, small ideas into large, dull canvases.

It is perhaps naive to have expected 57th Street to change. As the art market of America and the world, its galleries are purveyors of saleable merchandise. Its merchants handle the most profitable and popular commodities, and conduct campaigns to maintain the value of their stocks. It takes a lot of courage and integrity for an artist to buck the current vogue.

All along the street are evidences that the vogue today is for abstraction. Three years ago this tendency was evident; today it is swarming all over the stage. The galleries are now exhibiting many abstractionists of whom I had scarcely heard—Baziotes, Schanker, Gasparo, Motherwell, Davidson. Mina Citron has abandoned her halting efforts at social art for a confused groping in the realm of the abstract. The last Whitney Museum exhibition—if it is taken as a cross-section of American art—demonstrates the extent to which we have succumbed to abstract art. The exigencies of war and world crisis have not shaken the artist out of his esthetic shell (originally known as an ivory tower). On the contrary, he seems to be growing a thicker shell. Certainly the artist has become, just as all people have, more conscious of the world—the atom bomb must have done that, if the war did not—but faced with the complexities of post-war life, its uncertainties and its problems, he has retired even further into the clear and untroubled limitations of his craft. There he can deal with tangibles, with the basic ingredients of his profession. It is as if, unable to resolve his conflicts and problems as a human being and a citizen, he keeps at least his individual artistic capacities limber by practice.

The vigor of the earlier years of discovery in abstract art is gone, and in this period of neo-abstraction the artist seems satisfied with the mere manipulation of materials in which he becomes more adept, more complex and less profound. So in the sterilized precincts of the Museum of Non-Objective Art and along 57th Street the walls are lined with an endless repetition of uninspired pattern-making.

And what has happened to American scene art? Time seems to have caught up with its exponents rather rapidly. Stripped of the fanfare of publicity and blatant nationalism, American scene painting appears in all its shallowness as cute and folksy regionalism. This school is now hardly distinguishable from the popular art of magazine-cover illustration, and few of its artists can stand comparison with Norman Rockwell.

(Continued on page 166)



Bellows: THE LONE TENEMENT, 1909, oil 36 x 48 inches. Chester Dale Coll., N. Y.

BELLOWS REVALUED

BY DANIEL CATTON RICH

ALMOST twenty years have passed since Thomas Beer published his sympathetic profile of George Bellows in the collected volume of the artist's lithographs. During that time criticism on Bellows has been curiously suspended. While the public has grown to love the family portraits and the fight pictures—enough color reproductions of *The Stag at Sharkey's* have been sold by the Cleveland Museum to more than pay for the cost of the picture and the lithograph is already a collector's item—our professional minds have remained silent. Part of this reserve springs from the fact that during the last two decades there has been no major exhibition of his work. The few canvases included in showings of New York Realists or in historical surveys were too specialized to give his range and it is only now that The Art Institute of Chicago has gathered together over a hundred and thirty paintings, drawings, and prints, along with a gallery of documentary photographs, that we can pose the question, "Is George Bellows the great artist his contemporaries and the rank and file of Americans today believe him to be or is he, in the words of one of our sophisticated modern critics, only 'a Manet born fifty years too late?'"

The chief virtue of the Chicago exhibit—as an exhibit—is its inclusiveness. It starts off with a drawing done by Bellows in 1902 when still a student at Ohio State and comes down to almost his last painting, the *Lady Jean* of 1924. Its organizers—Mr. Sweet who chose the paintings and Mr. Schniewind who selected the prints and drawings—have not reduced the artist to the dimensions of works already famous. Much lesser material is at hand, some of it shown for the first time. It is all here, the aspirations, the successes, the experiments, and the failures, evidence of twenty years' strenuous creation.

As I studied the contents of these seven galleries, trying to sum up the qualities of the artist, I was struck by the fact that here was not one man at work but two. I sense two Bellows,

the first an instinctive painter with an intense love and shrewd understanding of life in a great city during the first years of this century. He has unusual gifts, a powerful, fleet brush, a feeling for unforced design and dark harmonies of color but above all he possesses the personal vision which sweeps all these elements together and expresses them in a single dramatic gesture. The second Bellows is less instinctive and more calculated. He is an artist striving to be intellectual, to *design* his paintings and prints according to fixed theories of dynamics and color sequence. At times the first, impulsive Bellows triumphs over the thinking Bellows and some of his finest work results. Again we see the contriving mind almost entirely and come face to face with a mannerist. More occasionally both sides combine to great advantage.

The self-confident boy from Ohio who showed Robert Henri a sheaf of drawings imitating Charles Dana Gibson and received Henri's gentle but penetrating, "Haven't I seen these before?" was a student prodigy. Two years later he had taken Henri's teaching so much to heart that he could brush in the vigorous portrait of his father. Here are the large masses of dark and light, the dashing stroke and quick finish recommended by his teacher and harking back to Chase and Duveneck as well as to the Dutch and Spanish masters. Only there is a beauty of tone—a relationship of warm tans to the whites and blacks which Henri scarcely equalled. And for all his talk of brush drawing Henri lacked the command over form which Bellows seems to have been born with.

It has been scarcely pointed out that the landscapes which quickly follow are a vitalization of a dreary current formula—the snow scene. Certain American painters—Schofield and Redfield among them—had seized on the light palette and broken brushwork of French impressionism and applied these devices to commonplace American landscapes under snow. *North River* was significantly purchased by the Pennsylvania

Academy in 1909, a year after it was painted. Though the overmantel favorites of the day would have disdained contemporary details like the park bench, puffing engine, and river tugs, the picture shows Bellows still struggling within a popular convention.

Fortunately for him that group of romantic realists, The Eight, were on hand to point a way out. The exhibition of their work in 1908 at the Macbeth Gallery had a profound and instant effect. Glackens, Luks, Sloan and Shinn were all protégés of Henri, encouraged by him to paint the life of the street when still draughtsmen on THE PHILADELPHIA PRESS. Now Bellows—a good ten years younger than the rest—had examples before him like Shinn's *London Hippodrome* (1902), Glackens' *Central Park* (1905), and Sloan's *Ferry* (1906). His own *Summer Night, Riverside Drive* at once reflects the harsh greens and blackish blues of Shinn's theatre canvases as well as something of Shinn's witty, graphic drawing. There was even more to gain from Luks' *Wrestlers* (1905) which foretold the physical sensationalism of Bellows' later studies of the prize ring.

Both Members of This Club, painted in 1909, is the greatest of these. Not since Rubens' fierce animal battles has such a powerful theme been expressed in so satisfying a surge of paint. It is easy to sense its superiority over the more celebrated—but slightly more obvious—*Stag at Sharkey's*, hung across from it in the same gallery. Again in *Polo at Lakewood*, done the following year, we catch his powerful energizing of form. Here is a handling which fuses painting and drawing and a pictorial largeness which he never surpassed.

The same abilities distinguish a group of early drawings, many of them of East Side tenements. Though they are concerned, sometimes satirically, more often sympathetically, with city types, Bellows invests these drawings with painterly breadth, employing charcoal, pen and occasional touches of white and color to gain his effect. The most trenchant is, perhaps, *Dance In a Madhouse*, where the macabre content is matched by a broken movement of sensitive blacks and pallid greys.

At this period he painted one of his most luminous pictures of New York, *The Lone Tenement*. A daring composition is built up through a scale of delicate atmospheric color, opposed by masses of dark. Among the realists only Glackens could treat such a theme with comparable success and Glackens remains on the whole, more fragile. Here is a robustness without the sentimental Munich glow of Luks and a large unity which Sloan, for all his nervous graphic touch, could never equal.

All these works, done before 1913, exhibit Bellows' tremendous vitality. Many of them pass beyond illustration into that realm where, as Henri insisted, a picture's value rests "in its constructive beauty." "Its story, the fact that it is about a man, a boy, a landscape, an event which transpires, is merely incidental to its creation. The real motive, the real thing attained is the revelation of what you can perceive beyond the fact."

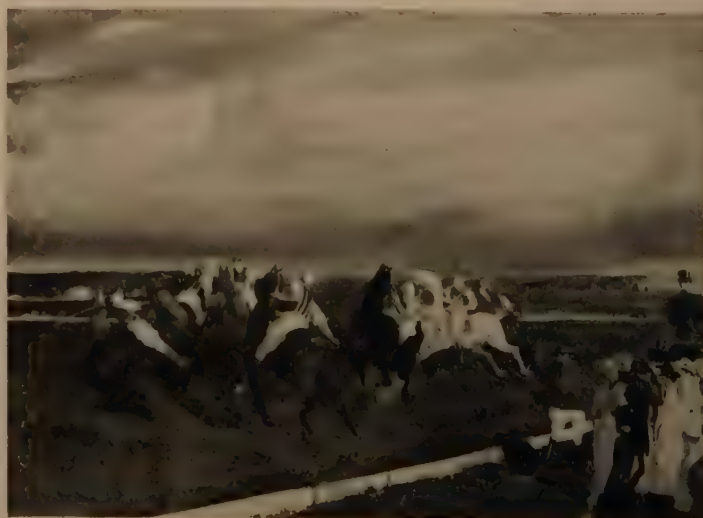
Why, with such remarkable gifts, did Bellows slowly but unmistakably surrender a number of them and become a self-conscious stylist? The answer is not only to be found in his ambition (no one was more ambitious) but in his response to the revolutionary doctrines exposed in the Armory Show. Much has been written of the public's amazement at this revelation of advanced European art, but how did the artists feel? How did a man like Bellows, brought up on what he believed to be the most advanced tendency of his day, self-expression applied to the problems of contemporary life, react when suddenly confronted with the fauvism of Matisse and Rouault, the cubism of

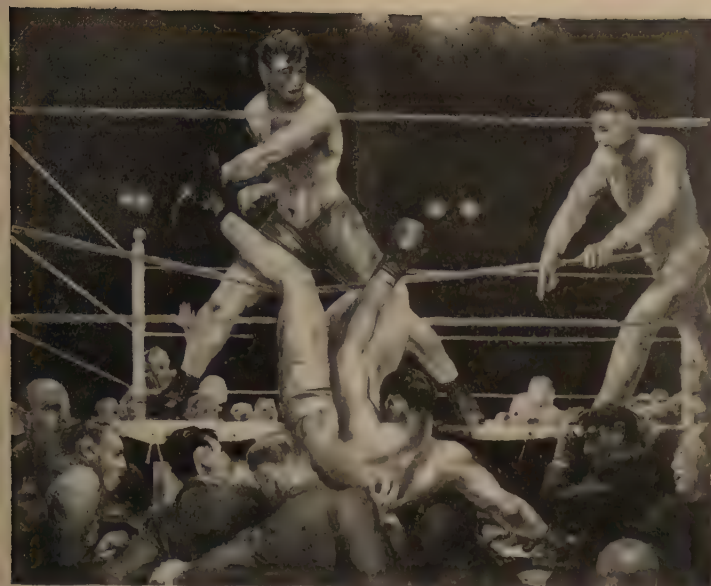


Both Members of This Club, 1909, oil, 45¼ x 63½ inches. National Gallery of Art, Wash., D. C. Fighters represented are supposedly Kid Russel and the Negro, Joe Gans.



Above: *Bellows: DANCE IN A MADHOUSE*, charcoal, black crayon (?), pen and ink, touches of red crayon and Chinese white, 18⅞ x 24 1/16. Art Institute of Chicago. Below: *POLO AT LAKEWOOD*, 1910, oil, 45 x 63 inches. Columbus Gallery of Fine Arts. Painted at the country estate of Jay Gould.





George Bellows: *DEMPEY THROUGH THE ROPES*, 1924, lithograph, 17 $\frac{7}{8}$ x 16 $\frac{1}{2}$ inches. Photo courtesy of the Whitney Museum.



Bellows: *THREE WOMEN IN A DRAWING ROOM*, black crayon drawing for a lithograph, 11 11/16 x 13 inches. Art Inst. of Chicago. Below: *THE PICNIC*, 1924, oil, 30 x 44 inches. Peabody Inst., Baltimore. The scene, painted in Woodstock, N. Y., shows the artist, his wife, children, and Eugene Speicher.



Picasso and Braque? We can imagine the bewilderment, the self-questioning, the determination not to be swept off one's feet. Henri had cautioned: Don't be misled by the "sensational exterior" of any new movement but "pierce to the core to get at its value." It was easier to advise than to follow. During the chaos some American painters burned their work and started afresh, turning out neat imitations of Paris. Many of them soon gave up the struggle and returned to their earlier styles. A few persisted in trying to grasp the principles of the revolution and finally came through. Many more simply followed the old native habit of naturalizing foreign influences and produced the usual American subjects in unrealistic color and deliberate distortions of design.

So we find Bellows turning away from the organic vigor of his early work and seeking theories and formulas which would resolve the conflict. His nearest, direct approach to modernism can be found in the unfinished portrait of his sister, *Laura*, done in 1915, where the simplifying of the figure and the arbitrary flowers in the background (are they more like Matisse or Herbin?) show a deep concern for the new problem. A little later he is completely persuaded by Hambidge's demonstration of dynamic symmetry and he eagerly takes up Maratta's color system which he believes will guarantee a new brilliance and range of hue. He begins to concentrate on lithography—the perfect medium for a painter like himself.

During this time he suppresses much of his flowing brush drawing. The rhythm is broken and the brush stops hard against some piece of geometric scaffolding. Forms which were generous, rounded and full become angular, flat and cutting. Though he still preserves the large masses, these masses are full of sharply lighted and textured planes while emphatic blues, reds and violets and yellows tend to destroy the finer unity of tone. Everything seems over-designed with the design lying on the surface. This was one of the great weaknesses of the Hambidge theory which failed to follow form into depth.

Here is the second George Bellows and one need only contrast a painting like *Dempsey and Firpo* (1924) with *Both Members of This Club* to see what has been lost. Hard polished forms, unfunctional color and rigid composition characterize the later canvas. Or put a drawing like *Three Women* with its empty areas and mannered laying-on of stroke, next to the free vision of *Dance in a Madhouse*. Along with such changes in form comes a parallel loss of feeling. It is hard to realize that the robots in the foreground of *Ringside Seats* (1924) are the descendants of the charged, emotionalized spectators of the early prize fight pictures. In canvases like *The Picnic* (1924) and *Tennis at Newport* (1920) there is a disquieting note of forced romanticism quite unlike the genuine mood of a few years before. The large *Crucifixion* (1923) shows all these faults at their most disagreeable when combined with borrowings from Rubens, El Greco, and Grünewald. Patriotic critics have been fond of praising Bellows for never going to Europe. I suspect that had he visited the Louvre and the Prado and the Sistine Chapel he would not have committed the *Crucifixion*, at least in its present form. In the lithographs which continued to pour from his press Bellows often repeats—as Mr. Schniewind has shown in the catalogue—his earlier finer expressions in oil or drawing, with a lessening of inspiration and a deadening of effect.

Bound as he was by theories, Bellows again had the experience of visiting an exhibit which helped to liberate him. Henri had urged Bryson Burroughs to give Thomas Eakins a memorial showing at the Metropolitan Museum in 1917, and now spread forth, for those who could see, was the life work of our greatest American painter. In Eakins, Bellows found a complete absence of stylistic eccentricities. He came face to face with a talent,



George Bellows: ELINOR, JEAN, AND ANNA, 1920, oil, 59 x 66 inches. Collection Albright Art Gallery, Buffalo, New York.

virile like his own, which probed deep beneath the surfaces of naturalism. From the tired, frustrated faces of Philadelphia, Eakins had created a major expression and Bellows quickly sensed the lesson. In his own portraits of *Aunt Fanny*, *Elinor*, *Jean and Anna* and especially in the second portrait of his mother, he dropped the obvious trappings of style and concentrated on a sympathetic and simple portrayal of character. It is this phase of Bellows, as Maud Dale pointed out years ago, that puts him in the direct line of Copley and the best of the American tradition.

The second version of his mother's portrait was suggested perhaps by Eakins' heroic canvas of Mrs. Frishmuth, the *Collector of Musical Instruments*. There is a similarity in the way the figure is placed in its dark rectangle and a likeness to the closed Victorian atmosphere which surrounds it. Bellows' intellectualized theories are not missing in this later version but they are submerged in a rich tonal harmony. They account for much of the portrait's stability and unstressed grandeur.

There is still another side to Bellows which only a few works in the exhibit suggest. This I would call the classical Bellows, the artist who hoped, at the very moment he died, to blend feeling and style into a heightened perfection of form. He was beginning to return to his genuine sense of tone, to subdue

geometry and shear off the contrived textures of paint, in a quest for generalized, more tranquil design. The ambitious but unsuccessful nudes represent one phase of this effort; another is the large canvas, *Emma and Her Children* (1923), where the old intimacy which he always felt when painting his family reasserts itself, and is expressed in a more monumental way. Though I find *Lady Jean* too strident in color, its resolution of form cannot be denied. It points a direction which, had George Bellows lived, might have united this side of our tradition with something of the grace of Manet and early Renoir.

As I walked about the exhibition looking at Bellows I ran into a number of visitors. There were a quantity of men and boys, lured in by the prize fights and enjoying them. There were several old couples, nodding contentedly over pictures which they could understand. There was a spate of art students, arguing, disagreeing, but impressed, I felt, almost against their will. There was the stiff German professor who wagged his monocle at me and said, "Bellows was a good draughtsman but no painter," and most interesting of all, a young modernist, who, successfully engaged in a kind of painting totally unlike that on the wall, went round with me, pointing out the virtues he found there. "I can't get over it," he remarked, "how he worked and how alive most of it is."

SOUTH SEA ISLAND ART PORTFOLIO

Elsewhere in this issue, Milton Brown questions the purpose of such exhibitions as the Museum of Modern Art's current "Art of the South Seas." With his remarks in mind, we asked a number of modern artists what they thought of it, and here is what they said:

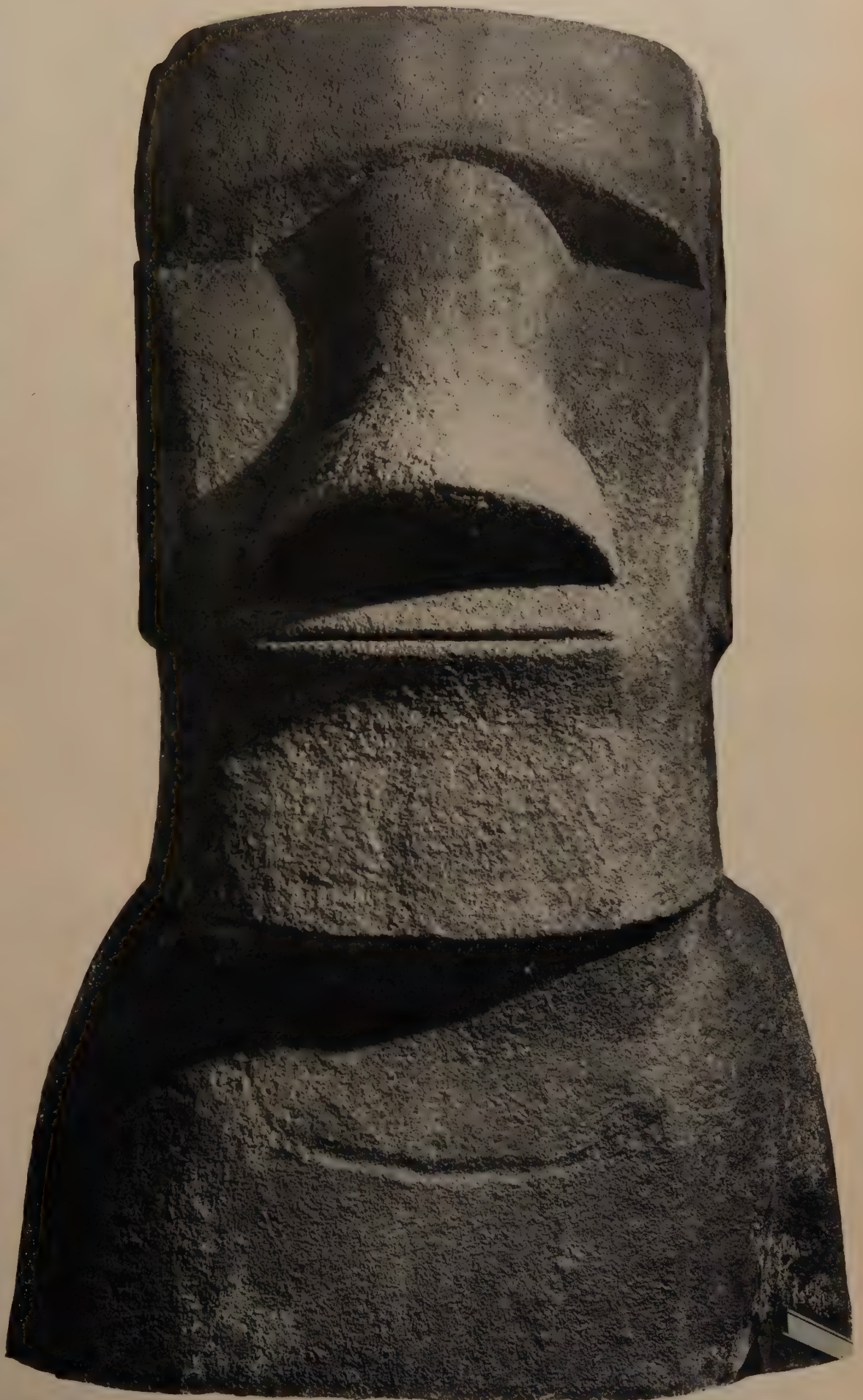
ALEXANDER CALDER: "I think it's fine. Such a show exhilarates any artist. If he's been wanting to try something experimental but is afraid he can't get away with it, this might give him the courage to go ahead."

REGINALD MARSH: "I think most artists like these exhibitions of primitive art because they show us certain unfamiliar color combinations and forms and ingenious devices that we can use. Of course this show is more fun for the abstract painters than for me, but I expect to enter the Museum's textile competition, and I got some pattern hints from it."

JOSE DE CREEFT: "Very interesting. It gives the public some kind of understanding of other people. But it does not develop the mind of the modern artist. Today art is more creative—everybody is an individualist, working for himself. This art is collective, functional art, like Mexican pottery. Stylization, that's all. But for the public, good to see."

MAX ERNST: "One of the highest compliments ever paid me was when one visitor to the exhibit saw the piece of tapa cloth that I own (page 144) and because my name was on it as the lender, asked me if it was my work."

ISABEL BISHOP: "Of course artists get ideas from these shows. All of us go to the old masters for nourishment, and in their own way these primitive exhibitions provide just as much. They yank you back on the track."





Left: Carved Head made by the Maori of New Zealand. From the Chicago Museum of Natural History. Below: A tapa cloth from New Guinea. Lent by Max Ernst.

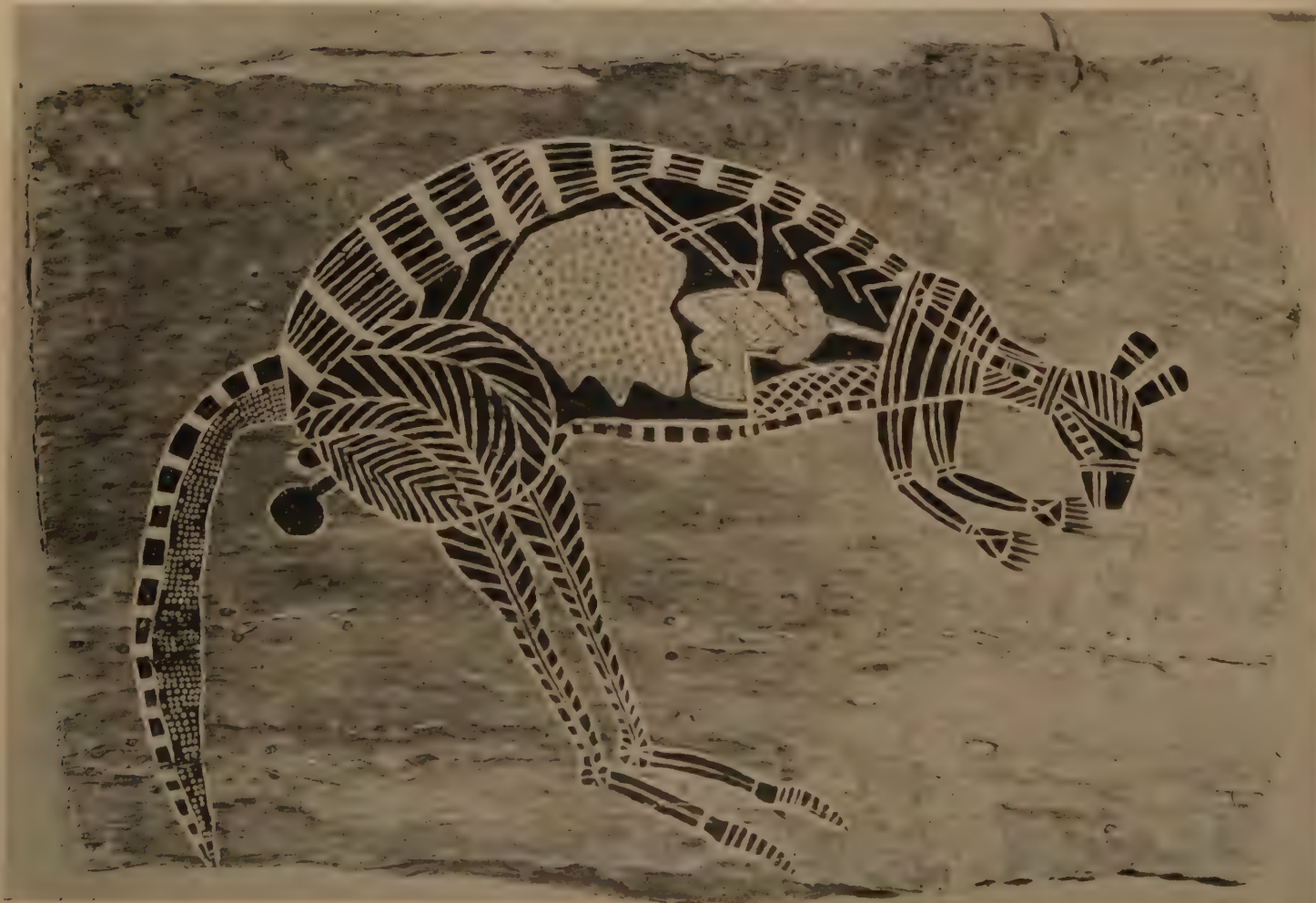




Above: Mask from Sepik River Area. Lent by L. Pierre Ledoux. Right: Bearded Mask from Ambrym, New Hebrides. The collection of the Chicago Museum of Natural History.

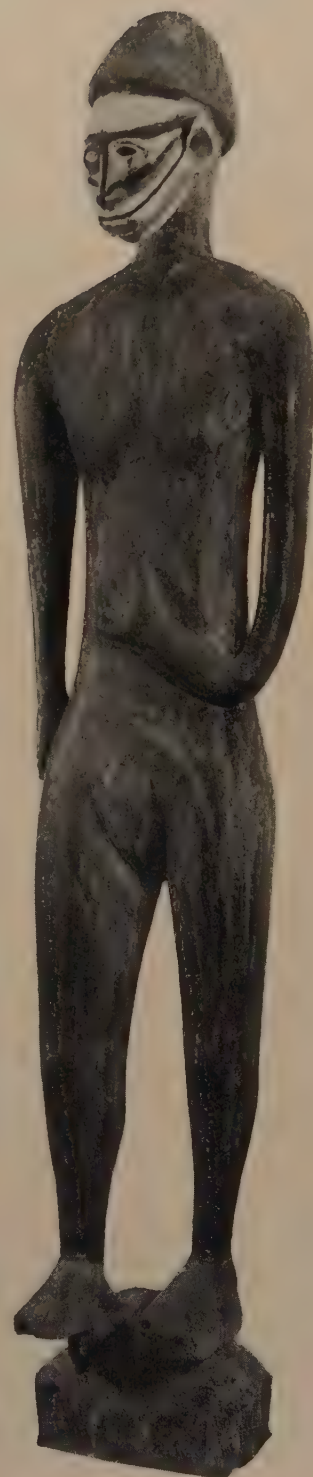


Above: *Figurines from the Solomon Islands (left) and the Marquesas Islands (right), lent by the University Museum, Philadelphia. Below: Bark Painting of Kangaroo, North Australia. On loan from the South Australia Museum through the courtesy of Miss M. Matthews.*





Above: Wood carving in honor of a dead man, whose symbol is the large bird in the center. New Ireland. From the collection of the Newark Museum. Below left: Figure from New Guinea, University Museum, Philadelphia. Below, right: Male and Female Figures from the Admiralty Islands. Lent by the Peabody Museum, Harvard University, Cambridge, Mass.





Robert Gwathmey: UNFINISHED BUSINESS, 1941. Collection of Jules Kabat. "The Negro soldier goes to war . . . prejudices are alleviated for the moment. But there is still unfinished business . . . the Klan, the poll-taxer, the 'Posted' areas."

ROBERT GWATHMEY

BY ELIZABETH McCAUSLAND

When I went to Baltimore to study art, the first thing I saw was Negro policemen and statues of Yankee generals. It was my first trip North, the farthest North I'd ever been, and I was 22 years old.

When I got back home, I was shocked by the poverty. The most shocking thing was the Negroes, the oppressed segment. If I had never gone back home, perhaps I would never have painted the Negro.

I was shocked at the red clay, at the *redness* of the clay. The green pine trees and red clay were everywhere. The Negro seemed to be everywhere, too, omnipresent. But he was a thing apart, so segregated.

When people ask me why I paint the Negro, I ask "Don't artists have eyes?"

So Virginia-born Robert Gwathmey explains the roots of his "portrayal of the South," which (as Paul Robeson wrote in the introduction to the catalog for Gwathmey's recent one-man exhibition at the A. C. A. Gallery in New York) "shows the aspirations and contributions of the Negro people and the failure of our society to recognize them. Thus Gwathmey, a white Southerner, expresses his region in the democratic tradition and in the best fusion of esthetic and social principles."

Born in Richmond, Va., on January 24, 1903, Gwathmey is an eighth-generation Virginian who has not bowed to ancestor worship. Educated at the John Marshall High School, he was graduated in 1921, at a time when there was only one high school for Virginia's capital city. Today there are two—democratic Thomas Jefferson being honored, as well as the federalist first Chief Justice. But his real education was in the experiences of his childhood and youth when he saw the changes which take place in human life due to complex social and economic factors. Elder generations of Gwathmeys had had their fortunes changed due to slavery, cotton, and the Civil War. Robert, born after his father's death, knew the realities of a childhood in which his mother taught school to support the family, eking out a small income from the benefit paid by the Atlantic Coast Line Railroad for Gwathmey, senior's, death. The father had been a locomotive engineer who was killed on the job. Teen-age Robert worked summertimes in a lumber yard, florist shop, department store and the like. Later, he learned more about life and work at different jobs—on the rigging gang for the Conowingo Dam in Maryland, a \$53,000,000 hydroelectric project on the Susquehanna River; on a freight ship, working his way to Europe; in a settlement house in the Italian section of Philadelphia while he was attending the Pennsylvania Academy; and in the "engraving room" of the Philadelphia Inquirer. So when he is moved by human suffering, his is not an olympian compassion, but based on firsthand knowledge.

My social awareness?

As a youth I was conscious of harsh inequalities in my own community. We had only one high school in Richmond, and the cobbler's son and the banker's daughter went to school together. But there were differences.

His education continued, not alone in art school, academy, and foreign travel, but by means of the bitter depression years. Completing his formal art training in 1930, as the world wide economic crisis began, Gwathmey was lucky enough to get teaching jobs (though at no munificent salaries) and so was able to go on with his painting. Not all artists were so lucky.

In Philadelphia the WPA Art Project was set up, and the Artists Union came into being. Practically all my fellow-artists were on the Art Project. For the first time I met Negroes on an equal plane, through the Artists Union. Then I went home again. There I was always conscious of the contrast between Negroes and whites.



Robert Gwathmey: LULLABY, 1945. Collection of Mr. and Mrs. Robert Riley. "Madonna and Child motif . . . that's all." Below: SINGING AND MENDING, 1945. Collection of Joseph H. Hirshhorn. "Work is never done . . . after working all day in the fields, there's still mending to be done."





Gwathmey: SEGREGATION, 1938. Coll. Mr. and Mrs. Wilson.

Robert Gwathmey: MASKS, 1946. From a private collection.



"Artists have eyes," again I say. You go home. You see things you had almost forgotten. It's always shocking.

The Negro never seems picturesque to me. *He's omnipresent.*

This theme is one to which the painter returns again and again. Asked if he considers himself a "social artist," he replies at once.

I'm a social being. And I don't see how you can be an artist and be separate.

Why does he paint Negro subjects almost exclusively? His answer reveals his intense and brooding preoccupation with the Negro in American life. He answers.

I don't paint the Negro *per se*. The fact remains, when I do go home in the summer, I'm always shocked by the omnipresence of the Negro, and the harsh treatment he receives, and the acute blind spots of my boyhood friends and associates.

Their persistence in considering the Negro picturesque is a horrible sham. In this sense, they divide the Negro into two classes, a "bad" Negro and a "good" Negro. Only the "good" Negro is picturesque.

When any people can depict any other people as picturesque, it degenerates into romantic mockery. And this is true not only of the Negro, but of all oppressed groups—and also women.

I'm sick of hearing lip service given to religion and democracy. All of this leads to a sort of conflict, which, I guess, forces me to use every means in my power of expression. The discussions with my oldtime friends show me how wrong, how unscientific, how unChristian and undemocratic are the attitudes of the South toward the Negro—and, I must add, the poor white.

Gwathmey's desire to help create democratic race relations is one reason why he won a Rosenwald fellowship for 1944-45, "to live on a tobacco farm." He worked in the fields with three different share croppers, three days a week, and experienced at firsthand the hard, back-breaking manual labor of backward Southern agriculture. His visual images of this sector of American life are direct from reality.

His recognition has not been won, however, on sociological grounds alone. Honors and awards have come to him, beginning with two Cresson traveling fellowships of \$1,000 each in 1929 and 1930, and including winning the 1939 competition for a first one-man show at the A. C. A. Gallery in 1939, the exhibition itself being held in 1941; an award in the "48 States" post-office competition of 1939, for a mural at Eutaw, Ala.; an award in the PM "Artist as Reporter" competition in 1940; first purchase prize in the 1941 San Diego national water color exhibition; and second prize in the 1942 Carnegie exhibition, for the painting *Hoëing*, 1941, later purchased by Carnegie.

He is represented in the Museum of Fine Arts, Boston, the Pennsylvania Academy, the Fine Arts Society of San Diego, the Telfair Academy of Arts and Sciences Museum, Savannah, Ga., the Virginia Museum of Fine Arts, Richmond, the International Business Machines Corporation collection, the Encyclopaedia Britannica collection, and numerous private collections.

For the record, it may be added that Gwathmey has found the solution for his individual economic problem as an artist by teaching: from 1930 to 1937 at Beaver College, Jenkintown, Pa.; 1939-1942, department of painting and design, Carnegie Institute of Technology; since 1942, at Cooper Union, which he says is "the best place in the world to teach—just as New York is the best place in the world for a painter to live." This is because it is "a free institution, which means for the first time, I reckon, people who want to be artists can be artists."

To get back to Gwathmey's endeavor to convey a democratic content in his painting, we may refer to the way in which he describes the imagery of some of his recent paintings. Of *Masks*, 1946, he says:

Suggests you're hiding something, I reckon.

Here I tried to give a typical poll-taxer, with an especial "white innocence."

Of course, he's got control of both masks. He has the masks one in either hand. He holds one up over his own head, and he shoves the dead black grinning mask over the Negro. The Negro is resisting even though he is bound.

Or of *Ancestor Worship*, painted last year, he says:
A bit of degeneration. The present-day, broken-down aristocrat affecting the attitude of his forebears. The gravestones beyond, and the two women preoccupied with the past.

The present—three children with hoes, symbolizing child labor. They range from black to white. Is this miscegenation?

Sunny South, 1944, evokes an even longer verbal description:
Negro and white are in exactly the same pose, suggesting that their economic status is often identical. Only a change in the color of the flesh marks any difference.

There's the nostalgic bigotry of the Daughters of the Confederacy, and their preoccupation with the past is suggested in the statue.

There's a typical vote-getter with a wreath in his hand.
Again, there's child labor, and varying degrees of lightness and blackness. *The Negro is getting whiter every day*.

Then there's the congestion of the mill village and its proximity to the mill. On the other side, opposed, is the manor house.

This interest in what might be called a literary program for painting goes back a number of years in Gwathmey's career. He talks of *Segregation*, 1938, in similar terms:

I'm just showing what they call "Niggertown."
Pattern of roofs to show monotony.
All activity takes place in the street.

This is usually round-the-clock activity, because so many of the Negro jobs are in the odd job category. They are night workers in hotels, and service stations, night watchmen, scrubwomen. And, of course, since Negroes are always the first to lose their jobs, theirs are perennial part-time jobs.

Another reason activity takes place in the street is because the roofs are so low and the houses so badly constructed, they are intolerably hot, as well as over-crowded.

The people get out of them for a breath of air.
Again, there is the need for conviviality after "yes-mam-ing" and "yes-sirring" all day long.

Then, too, it shows that the church is still the only cultural center for the Negro.

Such "scenarios" indicate that Gwathmey is concerned with expressing a content of contemporary significance in his painting rather more than in producing decorative designs. His own artistic theory he states as follows:

I believe that in painting the use of limited imagery is the best method of presentation of your content.

I believe that if the symbols are strong enough and simple enough and inventive enough, they can transcend the literary in painting.

One technical way of gaining this end is with simplified pattern. I'd also like to say that this is a *modern* way of painting.

Certainly, impressionism is a form of the past. Extreme use of chiaroscuro is a past form. To my mind, color can best be expressed by use of flat relations.

Another reason I paint the way I do is because I think that the camera has been the most liberating influence for the painter. One only has to contrast World War Two war-painting with its war photography to see that the camera can create realism far better.

This leads, inevitably, to the questions, "Who is 'modern'?" and "What is 'modern'?" By the way in which he defines this concept, Gwathmey gives points of reference for a better understanding of his own kind of painting.

Picasso, most of all. Orozco. Matisse. Hartley's late work.
Anything is *modern* that is an integrated part of the day in which we live and reflects that integration, as well as projects the future.

Modern painting must, first off, have a simplified two-dimensional base and, second, a three-dimensional spatiality. These should be considered in direct color relations, with elimination of atmospheric effects created by chiaroscuro and impressionistic fuzziness.

With this, Gwathmey's theory of modern painting comes sharp up against the burning issue of contemporary thought. What is the function of observation? What is realism? How



Robert Gwathmey: ANCESTOR WORSHIP, 1945. "A bit of degeneration . . . present-day broken down aristocrat affecting the attitude of his forbears . . . two women preoccupied with the past. The present . . . three children . . . as child laborers, ranging from black to white."

Gwathmey: FAMILY PORTRAIT, 1944. Virginia Museum of Art.



is art to communicate its social message to millions? How modern is modern? And all the rest of the esthetic controversy which will not die, even though dual juries of "traditional" and "modern" have now gone by the board.

Gwathmey's position is definite.

I believe in limited use of imagery, so selected that you don't have eight or ten things flying around the canvas when three or four things will suffice. I don't like the idea of bolstering up a concise expression with a lot of props.

Picasso is a modern artist, a modern man, because he has given us a new way of looking at the world. He's almost a purgative. He's been an integrating force in the sense that he's given me an added awareness of architecture and the applied arts.

I think he's done more than any one individual toward integrating the several arts. And I think this points definitely to the ideal that the distinction between the so-called fine arts and applied arts might be erased—which leads to the better life, of course.

In developing his ideas about the manner in which contemporary painting must implement itself to express content of current meaning, Gwathmey goes on to discuss other moot points—the role and relation of nature to art, realism versus naturalism, and a dozen similar "fighting words" of art discussion today.

Where does nature get off?

I think nature to begin with is an interpretive force. All of this is an indication of man's harnessing of nature.

I do think the space relations within nature have barely been considered before. Even in impressionism, which took us hand in hand with nature ostensibly—I say, *ostensibly*—I always get a feeling there of lack of space.

The reason why is impressionism's preoccupation with local phenomena of air. This seems to forfeit all the relations of the solid forms.

"What about realism, then?"

Everything I'm talking about, I consider reality. As for naturalism, I'm unalterably opposed to it.

Naturalism is, I guess, the superficial recording, the tedious craft of reproducing, the images before you. To me, realism is the essence of the image.

So we get back to the crux of artistic theory and practice today: "You want your paintings to tell the truth about life. For whom, then, are your paintings made?"

Before we can get an answer to this question, Gwathmey has something more to say about social art and artists.

A social artist is a man who is going to integrate the life of his times. Since the moving picture camera exposes the ills of contemporary life so convincingly and authentically, what style is the painter to use?

Social painting is not, to my mind, limited to the obviously pictorial. You can transcend the literary, as I said before, if your imagery is strong and inventive enough.

So here is one contemporary painter, with strong social convictions, who feels that the language of *Guernica* and Picasso is capable of bearing the weight of social meaning.

As for the audience for art and its realistic support, one might as well face the facts, he implies. What he says is.

Today, all painting is disposed of through the same institutional channels. Outlet and buyer are relatively the same, whether for abstractionism or naturalism.

Because, as the art market functions today, the easel painting is a rather expensive commodity.

It does seem to me that the mural is the most democratic form of painting. Where and how is it to be painted?

The truth is, as far as the buying and selling of easel paintings goes: Here is a man who can own a painting or an extra bathroom. Which will he take?

The answer to this goes beyond the individual.

Gwathmey: *SUNNY SOUTH*, 1944. Collection of Mrs. Herman Shulman. "Negro and white are in exactly the same pose, suggesting that their economic status is often identical. Only the change in color marks any difference."



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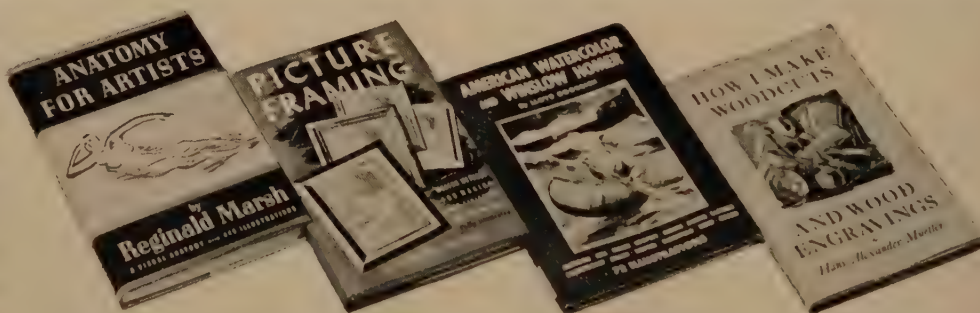
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NEW BOOKS

Marc Chagall. By Lionello Venturi. Pierre Matisse, New York, 1945. 51 pp., illustrated (64 plates, 2 in color). \$10.

The art of Chagall is well-known, well-loved, and well-understood. Since the publication of Efross' excellent book in 1918, every critic of any rank has published at least an opinion, and longer studies make the artist's life and works easily accessible. Venturi's book has the merit of being the first full-length study in English, and as the latest in the series, the most comprehensive. It contains almost a hundred well-printed reproductions, including many of the paintings done in this country during the war.

This handsome edition is a token of the rise of New York as the international center of art. Written by a member of a great Italian family of art historians in exile from Fascism, about a Russian Jew of the School of Paris in exile from Nazism, it was published by the son of Henri Matisse. That their collaboration occurred in this country is the measure of our gain.

Coming at the end of nearly forty years of the painter's art, Venturi is able to summarize his whole achievement. The book was written at the moment when a period in Chagall's life closed with the death of his beloved and celebrated muse, Bella. The book is in a way the marriage of natural affinities. Venturi is the critical exponent of the creative spirit, of painting as the image of the soul of the artist and of the age. Chagall is one of the earliest and purest of those painters who work from the images in their own hearts and heads.

Venturi's method leads him to a rich understanding of Chagall, yet it hampers, to a certain extent, the presentation to the reader. What Venturi has written is so admirable that one wishes for more. He writes of Chagall as poetic, sensual, instinctive, and polymythoprogenitive, but his pre-occupation with the creative spirit leads him to neglect the simple stylistic analysis of the means by which the results are produced.

Chagall's paintings have a dream-like, folk-like air, which arises not only from the painter's soul but also from a number of technical devices. The fairy tale atmosphere of the painter depends on the emphasis of weightless, flying, and anti-gravitational elements. Time and again he paints himself catching Bella as she flies through the air like a high fly being speared by a first baseman. Figures on tip toe, upside down, and flying over rooftops continually appear, along with such naturally flying creatures as birds and angels. The two senses of smell and sound to which flowers and musical instruments in the paintings continually refer are also naturally transmitted through the air.

Chagall's colors are not only symbolic, they are unnaturally bright and are applied to objects irrespective of their normal color. The colors float like a mist in which objects congeal; they are spread in films which pass over and dissolve the boundaries of forms. Just as Chagall's colors are independent of the normal order of gravity, so his cast of characters split into pieces and transpose parts as readily as physical positions.

Knowledge of this is inherent in Venturi's understanding, but a clear statement of style would have been helpful to readers. For example, in examining the debt of Chagall to

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cubism, he writes of the painter's use of cubist technical devices and the painter's abhorrence of cubist ideals. Yet no stylistic distinction between the two is made clear. It would also have been useful to have a similarly sharp distinction between the art of Chagall and folk art, and surrealism.

Venturi's insistence on the spirit leads him to claim for the painter not only the ability to reflect the real world, but also the ability to prophesy like an old testament prophet. If it be true that the first World War is foretold in *Paris through my Window*, and the second in *The Fallen Angel*, then Venturi owes it to us to examine the social phenomenon by which the sensitive individual perception of an expressionist painter becomes oracular.

Venturi's concern with the spirit tends to make him overlook Chagall's occasional over-sentimentality which approaches mawkishness in the work of the last few years. Seeing painting as the phenomenal appearance of the creative soul he fails to emphasize that the painter, complete by 1930, has been repeating himself pleasantly but incessantly since.

A quarter of the paintings reproduced are in the possession of Pierre Matisse, the publisher, and a number of others were sold by his gallery. Fortunately for the quality of the book, Matisse owns a number of the painter's fundamental works. In view of the good and ample plates it is idle carping to wish that some of the war paintings had been left out in favor of older and better works.

Venturi's book is a welcome addition to the serious study of modern art.

—STANLEY MELTZOFF.

Language of Vision. By Gyorgy Kepes. Introductory essays by S. Giedion and S. I. Hayakawa. Paul Theobald, Chicago, 1944. 228 pp. and 318 illustrations. \$6.95.

The "Language of Vision" of Gyorgy Kepes is a treatise on the vocabulary of graphic expression, and the grammar and syntax of its application. Most appropriately, it is introduced by that brilliant writer on semantics, Professor Hayakawa, and by the theorist Giedion. The method of approach to direction, to relation between points, lines, volumes and their possibilities of expression suggested by Kandinsky and Klee is brilliantly applied by the author to the factors in contemporary art. The way in which these factors is described is clear, and the analytical attitude of the writer is a pleasant change from the sentiment and nonsense which many writers on art associate with the subject. The definition of the art of today as the art of relations in contrast with the art of objects, which it succeeds, is itself an achievement.

But the treatment of such apparently abstract qualities is not divorced from their immediate consequence and implication in the everyday life of our time. The gestalt method of comparison, particularly some of the ideas of the late Professor Wertheimer, is applied to establish the equivalents of visual perception with the experience of living. This is an extraordinarily stimulating book—to the theorist every section of it opens a further avenue to speculation. The pages on the perception and demonstration of motion are particularly suggestive—perhaps in the next book to appear in this series, "Linesthetics," by Martin Metal, some of these ideas may be further developed.

When one thinks of the incredibly stupid compilations that clutter the bookstores under the label of modern art, some of which were demolished adequately by John Rewald recently,

it is an ungrateful task to have to attack so serious and well-written a work as the "Language of Vision." However the soundness of the greater part of the book renders certain mis-statements that much more likely to mislead the student. The single reproduction of the Altamira bison, of 318 illustrations in the book, represents "primitive art" and enables the author to dismiss it thus: "Primitive man had a limited understanding of space and time—for him each experience was confined to its own space-time life; without reference to past or future or wider space relationships. His visual representation was limited to single spatial units." A further study of prehistoric art should convince Mr. Kepes that this statement is nonsense. Have the Labyrinths of Pedra Grande and the so-called geometric patterns no time-sense for him? Or the footprint traces in the Mayan designs?

This error, in his eagerness to build a consecutive system of development for his book (a tendency which I hope may one day be known as the Spenglerian fallacy), is not too important—but somewhat more serious is the amazing statement that appears on the last page: "All these findings come to focus in the practical tasks of contemporary advertising art. Advertising could utilize them because it was not handicapped by traditional forms." It is these "*phrases lapidaires*" that fall on the intelligence of the reader like a tombstone on a butterfly.

To leave aside the question whether impact and salesmanship are the finest motivation of modern art, a reference to his own reproductions ought to have shown Mr. Kepes that every device used (and how used) in his masterpieces of publicity derives very consistently from examples of pure art of about twenty-five years before. Let us not forget, however, that when Marcel Duchamp's nude redescends the stairs (or reascends) after a lapse of a quarter of a century the miracle has gone and she ends in a "modern packaging."

This is perhaps the only work on the subject of vision current at the moment that makes sense; but we must still warn the reader to distinguish carefully between the language of vision and the dialect of salesmanship.

—S. W. HAYTER.

Artist at War by George Biddle. The Viking Press, New York, 1944. 241 pages, illustrated. \$3.50.

Up Front. By Bill Mauldin. Henry Holt and Co., New York, 1945. 221 pages, illustrated. \$3.00.

It Shouldn't Happen. By Don Freeman. Harcourt, Brace and Co., New York, 1945. 204 pages, illustrated. \$2.00.

It's a Cinch, Private Finch. By Sgts. Ralph Stein and Harry Brown. Whittlesey House (McGraw-Hill Book Co., Inc.) New York, 1943. 90 pages, illustrated. \$1.50.

All in Line. By Saul Steinberg. Duell, Sloan and Pearce, Inc., New York, 1945. 120 pages. \$2.50.

Steinberg's "All in Line" is just what you would expect from the title and the artist. It is a compilation of the whimsical, zany and greatly imaginative line drawings of an artist who has become completely articulate without words. Some of the drawings appeared in the NEW YORKER. Some of them are of definite peace-time pursuits. A good portion of the book is devoted to the war theaters that Steinberg visited: China, India, North Africa, and Italy. All of the drawings are funny; all of them are clever. The section dealing with a satiric statement of the Nazi overlords is extremely good—especially at this time of the deflation and defeat of the Nazis and the German High

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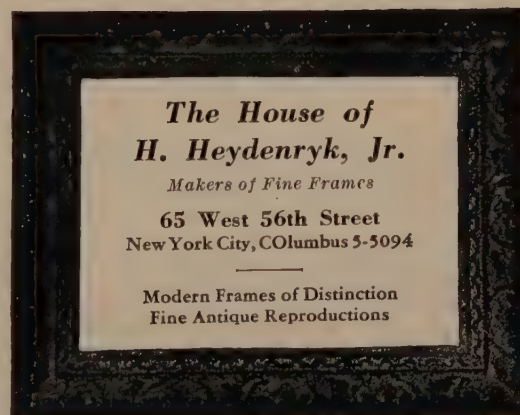
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Command. Steinberg achieves a very real picture inside of his deceptively simple and effortless drawings.

"It shouldn't happen" I agree—it shouldn't. Not only that, but why did it? Here is a book for which I can find no reason. It is the story, in pictures and text, of the metamorphosis of an American soldier into a dog.

Maybe I was a soldier too long, maybe Freeman heard the expression "doggie" or "dogface" too often, maybe it's an Uncle Don story, maybe it was designed as satire, but I know that I constantly scratched my head during the reading and looking.

I've seen other Freeman stuff that was good. I can't say, "It Shouldn't Happen" has this quality to recommend it. Some of the drawing is good but I feel that the whole idea is too far-fetched and unfunny to have the drawings save it as a book.

Sgt. Ralph Stein has done many drawings for the Army's YANK. They have been uniformly clever and to the point. The drawings in "Private Finch," even though they are more than two years old, still remain convincing. The story is written by Sgt. Brown with an unroarously tongue-in-the-cheek, straight-faced humor.

The book deals with the trials and tribulations of one Private Finch. We follow him from the time he is inducted into the army, through his basic training and recruit days, until as a rough and tough soldier who says, "dammit" ("because a good soldier is profane") he goes off to the war. The incidents of recruit days are handled with a sympathetic and realistic attitude that allows the humor to develop naturally and freely. Here is the antidote to "It Shouldn't Happen."

In "241 pages of text, 16 halftone illustrations, 40 line drawings; also maps," George Biddle has given us his record of the war. Unfortunately it is the all too usual record of the American correspondent in the field. Even though the jacket blurb says "George Biddle is tired of the prettified releases. . . . The folks back home have a right to know what the boys are really doing. . . ." George Biddle did not get these noble intentions across. He nibbles at the red red lobster of war with a dainty cocked finger. He picks at the meat, sometimes savoring of it, but mostly toying with it coyly and delicately. The book has some of the horror in it, but the premeditation and the aesthetic detachment makes even the horror superficial and posed. What about ". . . what the boys are really doing . . ."?—what boys? The generals? The colonels? Where are the boys? Where is there anything like Pyle's hard hitting human word-pictures of the American soldier? There is too much superficial and Madera Biddle and not enough hard-living, hard-fighting "C" ration G. I.

One of Mr. Biddle's gripes is about food. Almost all good soldiers gripe about that. I am sure that all good soldiers would be surprised to learn that what Mr. Biddle gripes about is not the ". . . Coffee, cocoa, grapefruit juice, stewed fruit, oatmeal, sausages . . . salmon, sweet and white potatoes, three or four sorts of jam, beans, spinach, white bread, strengthened with vitamins, and the inevitable army candy." Oh no—Mr. Biddle is concerned mostly because ". . . the coffee is served lukewarm at the beginning of the meal . . . I have not tasted soup at any officer's mess, let alone hors d'oeuvres . . . the 'irons' are thrown at one's place in a heap; one large spoon for soup, coffee, and desert." Mr. Biddle remembers that with the French at Metz and with Gen. Gamelin food was prepared ". . . with maîtrise and served on a white cloth with the red wine poured by a plantin and a bottle of Cognac opened

after the coffee." It's extremely rough that Mr. Biddle couldn't find himself a nice war.

The best parts of the book are glimpses of the life of the people in the various countries. Even these are clouded over with a fancy romanticism as to what suffering would make the best picture. Biddle is too close to Hollywood on this try. Maybe if some of the glamor and spangles were scraped off it would be a fair book.

"Up Front" is the book of the war. Here is Bill Mauldin showing that he not only understands the American GI in drawing but also in hard real writing. More than anything the book is a complete picture of our soldiers. Even when we take exception with some of the observations about the peoples of Europe, his picturization still remains valid, because it is the very true observations of our soldiers.

Mauldin's book does a job of acquainting the folks back home with what war is, and what it does to Willie Jr. It is rich in the biting humor and the pathetic wisecrack. It is a combination of pathos and laughter that makes for great noble humanity.

The infantryman is exposed to view, clothed in his rough beard and tattered clothing, his carbine, his bazooka and his blood. It is good writing, it is excellent picture-making. It is real and human. The dignity of the American fighting man shines through all the shattered illusions many people have painted about him. Mauldin's expose cuts away all the artificial pretty pretty designs that have been erected like a shroud of respectability and glamor around our boys. He presents them as they are, in all their uncouth, dirty yet uncompromising and noble stature. Read it if you want to shake hands with the guy who's done the dirty work—the U. S. infantryman!

—MILTON J. WYNNE.

Revue des Beaux-Arts de France. Published by the Secrétariat-Général des Beaux-Arts, Ministère de l'Education National. October–November, 1942 to February–March, 1944. Nos. I–IX. Price 35 francs the number.

This periodical contains a large amount of information concerning what went on in the official art world of France during the period of the occupation covered by the above dates. Its purpose is amply stated in the first number in an introduction written by Louis Hauteecour, then Secrétaire Général des Beaux-Arts. It replaced the two reviews, *Les Monuments Français* and the *Bulletin des Musées*, and in addition extended its program to cover all the many varied activities that come under the Secrétariat Général des Beaux-Arts, from the restoration of historical monuments and the acquisitions of French museums to the pieces given in the Opéra-Comique, the Opera, etc. It aimed to be eclectic and not to serve the purpose of propaganda of any branch of the state.

The various numbers frequently start off with obituaries. Since America has been until recently cut off from France during much of this period a list of these might not be out-of-place. Among the members of the French art world who have died in this period and have obituaries in these pages are Jacques Emile Blanche, Francis Bousquet, Louis Metman, Raoul Laparra, Jean Louis Bousangault, Maurice Denis, Jean-Emile Laboureur and Antoine.

Following this there is usually an account of recent acquisitions by the Louvre and the other French museums. These make quite a formidable list and include many works of art

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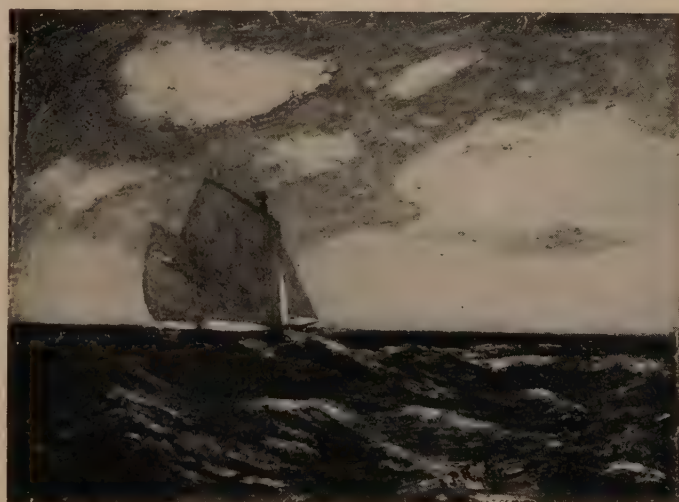
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of the first importance in all fields of collecting. At the Louvre these include the head of an Egyptian princess in the Amarnian style, a bronze Horus dressed as a Roman legionnaire, an Egyptian Bronze Censer, a fragment of a stele of Horus, a Coptic bronze patera, the collection of H. de Nanteuil (which included fine Greek and Roman bronzes), a XV century Gothic retable in stone from Nolay, the Mausoleum of Comte d'Ennary by Houdon, and paintings by the Maître de Moulins, Largillière, Nathier, Drouais, David, Ingres, Meissonier, Rubens, Van Dyck, Goya, Lawrence, Lenain, Poussin, Corot, etc., most of these latter from the bequests of the late Paul Jamot and Carlos de Beistegue. The museum at St. Germain acquired the bronze Apollo found at Alleray. The Guimet was enriched by a Chinese painting and Japanese screens and albums, the museum at Versailles by paintings of local interest and furniture including a superb table of the time of Louis XIV; the Cabinet des Dessins acquired the "Livre de Croquis" of Gabriel "Saint-Aubin", the Musée des Arts Decoratifs got *boisseries* from the Hotel de Bourel and from No. 38, rue de Grenelle. There are many other fine works of art the acquisition of which continued even on D-Day. (I saw at the Louvre a unique Louis XVI century screen acquired by a curator waiting a few hours to go and take his part in the resistance during the first days of the invasion!) A large proportion of these came by bequest, a certain number were bought by the institutions concerned. It is to the credit of the curators of these institutions that they functioned even during the difficult days of the occupation.

Other portions of the magazine are taken up with the work done for the renovation of the museums such as the Hotel Dieu at Beaune, the restoration of historic monuments as the recently acquired Chateau of Chateaudun, the work on the west facade of the Cathedral of Reims, the restoration of the water system at Versailles (begun but interrupted, as I learned, when the Germans carried off the workmen into Germany), the care of old fountains, the restoration of the Pieces d'Eau and le Rondeau of the Domaine of Rambouillet, the consolidation of the foundations of the Grand Palais, the renovation of the Musée Instrumental du Conservatoire, as well as the restoration of an individual work of art such as the Pièta by Germain Pilon in the Church of Saint-Paul in Paris.

A number of important discoveries were made during the occupation and are duly recorded (these do not include the Roman villa and Celtic goddess excavated by a German with the collaboration of the local authorities at St. Aubin-sur-mer in Normandy). Some children in September, 1940, discovered a cave with paintings near Montignac in the Dordogne called Le Caverne de Lascaux. Celtic sculptures were found on the Plateau d'Antremont (Bouches-du-Rhone) during work done for the German army of occupation in 1943. Three textiles of the time of Hincmar were found in the tomb of St. Remi at Reims and brought to Paris for restoration and exhibition in 1941.

One of the curious items is the official account of the exchange with Spain of works which included the Lady of Elche from the Louvre, the Visigothic gold treasures from the Cluny Museum, various fragments of Iberian sculpture in the store rooms of museums, Murillo's Apparition of the Immaculate Conception, while the archives from Simancas, also requested, were returned as a special gesture by Marshall Petain. In exchange the French received Velasquez's Portrait of Dona Mariana of Austria, Greco's Portrait of Corvarrubias, Goya's Tapestry, La Rixe de'Auberge nouvelle; in exchange for the

Simancan archives a suite of French XVI century drawings on the life of Arethuse were added. Thus one of the sore-points among the national jealousies in the ownership of works of art was salved—let us trust that the Spanish guard better this portion of the Visigothic treasure than the pieces they owned and allowed to be stolen and melted down!

In addition the French official activities in the field of contemporary arts receive considerable space—the acquisitions by the government as well as orders, and all sorts of activities in the institutions and schools devoted to the theatre, music, the weaving of tapestries (Beauvais and Gobelins), ceramics (Sevres) etc.

Then there is a list of all the monuments newly classified as historical, all recently classified sites and edifices, all ministerial laws, decrees and arrets which deal with the Beaux-Arts. Lastly there is an article devoted to the "Service d'étude et documentation" at the Louvre with illustrations of the work done there. A list of theses presented at the Ecole du Louvre with brief summaries of a few is also of interest.

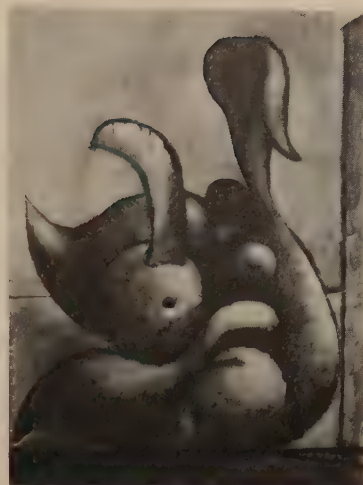
Thus the *Revue des Beaux-Arts de France* serves to give us a certain picture of the official art world in France and the many activities that went on under almost unsurmountable difficulties. There is no sign of propaganda with the one exception of the photographers taking pictures of the now notorious Monsieur Abel Boussard, Vichy Minister of Education, at the inauguration of the Musée National d'Art Modern. It is of interest to know that so much good work, particularly of conservation, could go on during the difficult years of occupation for it means that so much more has been saved for the enjoyment of future generations. The men who gave their energy to this work are indeed worthy of our gratitude.

—CAPTAIN MARVIN C. ROSS, USMCR

Masks. By W. T. Benda. Watson-Guption Publications, Inc., New York, 1944. 128 pages, illustrated. \$5.00.

There is a surprising paucity of books on the mask, especially since the form has fascinated so many modern painters and sculptors, and enjoyed a brilliant revival in the theater in the 1920's. What is to be found in English consists of ethnological reports or quickly written popular accounts. A book by Benda is therefore to be welcomed. This one gives a clear description of Benda's method of mask making (a method which he does not address to beginners, for it requires a deftness such as his own) and shows some seventy of his masks in his own drawings and mostly in his own photographs. Benda's name is connected with masks as Sarg's was with puppets; both were constantly publicized for their work, and though primarily illustrators, were better known for their side-lines. Benda has been more the craftsman and less the showman; his masks, for lack of the proper stage, have remained, in spite of their practical wearable quality, objects to be seen on a wall. They fall into two main groups, exotic beauties and fantastic beasts. The beauties are highly polished works, to be enjoyed at close range. The beasts carry visually at long range because of their sharp planes, though many have fine detail in their painting. It is their misfortune that no great playwright or composer has come to rescue them from the studio wall. They have, to be sure, been used in many pantomimes and dances—but nothing that was worthy of their intense spirit.

With Benda's signature, this book cannot be the appreciation



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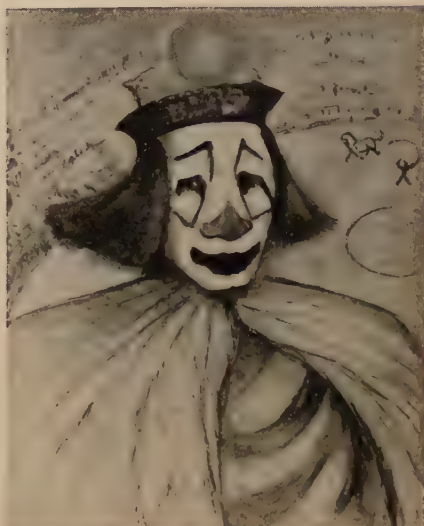
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that one would have liked. A sensitive critic could have pointed out how much more these masks are than merely pretty or ugly faces. Benda does not pretend to be a scholar of mask history; one could have wished a better background chapter, a better book list. (The "bibliography" omits the only other book devoted wholly to mask making.)

— PAUL MCPHARLIN.

Leonardo da Vinci. His Life and His Pictures. By R. Langton Douglas. Chicago, 1944, The University of Chicago Press. xiii and 127 pages, illustrated. \$4.00.

Leonardo da Vinci is, as it were, the Hamlet of art history, and the final book on him will never be written because he will always remain a mystery. Our only complaint is that the present interpretation is too strictly narrowed to Leonardo as a painter; in ignoring the investigations and speculations that obsessed him, Mr. Douglas achieves a picture of an artist who remained simply a spoiled and lazy child and hardly ever finished anything. "Tell me if anything was ever finished" is the cry of a man who also wrote in his notebook, "The painter strives and competes with nature." Sir Kenneth Clark's penetrating study of a few years back captured much of this real drama of Leonardo, and as a "life" the present book can hardly hope to supplant it.

The Leonardo oeuvre is replete with the problems in attribution that inspire the connoisseur, however, and one never opens a book by Langton Douglas without respect for his discrimination and scholarship, and pleasure in his style, which is among the most delightful and vigorous in art history. The identification of the predella to the Madonna di Piazza, which Mr. Douglas forwarded with his publication of the "San Donato and the Tax Collector" in the Worcester Museum in 1933, is now finally completed by Dr. Valentiner's addition here of Perugino's "Nativity of the Baptist." The recently discovered and identified profile portrait of Beatrice d'Este in the Castel-Pizzuto Collection in Milan appears here in a book on Leonardo for the first time.

—LIBBY TANNENBAUM.

LATEST BOOKS RECEIVED

PORTRAIT OF AMERICA. Preface by Bernard de Voto, edited by Aimee Crane. Published by Hyperion Press, distributed by Duell, Sloan and Pearce, N. Y., 1945. iv pp., 101 plates (some in color). \$10.

THE SISTINE CEILING. Edited by Charles de Tolnay. Princeton University Press, 1945. 285 pp., 413 illustrations. \$17.50.

THE ART OF THE RENAISSANCE IN NORTHERN EUROPE. By Otto Benesch. Cambridge, Mass., The Harvard University Press, 1945. 174 pp., 80 illustrations. \$7.50.

IT'S A LONG WAY TO HEAVEN. By Abner Dean. N. Y., Farrar and Rinehart, 1945. 131 pp. of illustrations. \$3.50.

IN THE BLAZING LIGHT. A novel about Goya. By Max White. N. Y., Duell, Sloan and Pearce, 1945. 318 pp., \$2.75.

THE RELIEF PRINT. Edited by Ernest W. Watson and Norman Kent with an introduction by Karl Kup. N. Y., Watson-Guption, 1945. 79 pp., illustrated. \$4.50.

STUDIO: EUROPE. By John Groth. Illustrated by the author, with an introduction by Ernest Hemingway. N. Y., Vanguard Press, 1945. 283 pp. \$3.50.

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- THE SHIP OF FLAME, A SAGA OF THE SOUTH SEAS.** By William S. Stone, illustrated by Nicolas Mordvinoff. N. Y., Alfred A. Knopf, 1945. 164 pp., \$7.50.
- RAPHAEL'S DRAWINGS.** By Ulrich Middeldorf. N. Y., H. Bittner, 1945. 56 pp., 88 illustrations. \$15.
- SPIN A SILVER DOLLAR.** By Alberta Hannum, illustrated with color reproductions of the work of the Navaho boy artist Little No-Shirt (Beatin Yazz). N. Y., Viking Press, 1945. 173 pp. \$3.75.
- JOSE DE CREEFT.** By Jules Campos. N. Y., Erich S. Herrmann, 1945. 33 pp., 115 plates. \$16.
- AESTHETIC EXPERIENCE AND ITS PRESUPPOSITIONS.** By Milton C. Nahm. N. Y., Harper, 1946. 554 pp. \$4.50.
- ORIGINS OF MODERN SCULPTURE.** By W. R. Valentiner. N. Y., Wittenborn, 1946. xiv and 180 pp., 145 illustrations. \$5.
- WAR.** 52 drawings by Pierre Bourdelle, with forewords by Stephen Galatti and Pierre Claudel. American Studio Books, N. Y. and London, 1945. \$12.
- BALLET.** 104 photographs by Alexey Brodovitch, text by Edwin Denby. N. Y., J. J. Augustin, 1945. \$10.
- ORIENTALS.** People from India, Malaya, Bali, China, photographed by Ernest Rathenau. Quotations from various writers, edited by Horst. N. Y., J. J. Augustin, publisher, 1945. 108 pages, \$5.
- ENCYCLOPEDIA OF THE ARTS.** Edited by Dagobert D. Runes and Harry G. Schrickel. N. Y., Philosophical Library, 1946. 1064 pp. \$10.
- A STATE UNIVERSITY SURVEYS THE HUMANITIES.** Edited with a foreword by Loren C. MacKinney, Nicholson B. Adams, Harry K. Russell. Chapel Hill, University of North Carolina Press, 1945. 262 pp. \$4.
- THE BASIS OF CRITICISM IN THE ARTS.** By Stephen C. Pepper. Cambridge, Mass., Harvard University Press, 1945. 177 pp. \$2.50.
- MEN WITHOUT GUNS.** Text by DeWitt Mackenzie, captions by Major Clarence Worden, foreword by Maj. Gen. Norman T. Kirk. 137 plates from the Abbott Collection of paintings. Philadelphia, The Blakiston Company, 1945. \$5.
- THIS PETTY PACE.** A book of drawings by Mary Petty, with a preface by James Thurber. N. Y., Alfred K. Knopf, 1945. \$3.50.
- CHINA IN BLACK AND WHITE.** An album of woodcuts by contemporary Chinese artists, with commentary by Pearl S. Buck. An Asia Press Book, John Day Co., N. Y. 1945. 95 pp. \$3.
- A NIGHT WITH JUPITER AND OTHER FANTASTIC STORIES.** Edited by Charles Henri Ford, View Editions, Vanguard Press. 128 pp., illustrated, \$3.
- THE CITY IS THE PEOPLE.** By Henry S. Churchill. N. Y., Reynal and Hitchcock, 1945. 186 pp., illustrated. \$3.
- TOMORROW'S HOUSE.** A complete guide for the home-builder. By George Nelson and Henry Wright, N. Y., Simon and Schuster, 1945. 214 pp., illus. \$3.
- HISTORY OF PHOTOGRAPHY.** By Josef Maria Eder, translated by Edward Epstein. N. Y., Columbia University Press, 1945. 860 pp. \$10.
- WHEN DEMOCRACY BUILDS.** By Frank Lloyd Wright. Revised edition. Chicago, University of Chicago Press, 1945. 140 pp., illus. \$4.

LETTERS TO THE EDITOR

SIR:

I read with great interest, as I suppose all artists did, Miss McCausland's article in the recent issue of the *MAGAZINE OF ART* on the plight of the creative artist.

Since I have never been one to accept with *laissez-faire* attitude the status quo of our lot, I suppose I have been pursuing my art with a deep smouldering in the breast for twenty-two years. To paint under a continual emotional stress must certainly leave its mark on the character of one's work.

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The fact that my painting has been "taken in" this year and adequately sold by an enterprising 57th Street gallery has not lessened my feelings of resentment against the state of cultural indifference.

Right from the beginning, around 1927 when I first started to exhibit, I have firmly refused to do any commercial type of art. I do believe most emphatically that an artist stands or falls according to the staunchness of his principles.

Frankly speaking, there are too many artists resorting to the dubious solution of commercial work. This can only mean a lowering of cultural values and a bastardizing of one's fine art efforts.

—BYRON BROWNE,
New York City.

SIR:

I was very much interested in the article in the January issue of the MAGAZINE OF ART, "Why Can't America Afford Art?"

I do occasionally sell a painting—perhaps two or three a year. People tell me my pictures are "the kind to live with."

Where do such phrases get one?

Something *must* be done—and done soon.

I do believe the public (which has money to clear the shelves of endless shoddy goods) *could* and *would* buy more pictures if they were made to feel the need of more beauty in their lives.

—MARY SCUDDER DANENHOWER,
Verona, New Jersey.

SIR:

Your article in the current issue "Why Can't America Afford Art", is an excellent journalistic feature. No matter how the data was obtained or, how questionable your methods in arriving at your percentages, most artists have always felt and dimly understood that the economic conditions of the artist in America is tragic.

May I ask, was it the aim of your committee merely to *write* the articles? It seems to me that after all that trouble of research something more tangible might have been formulated than a set of cold statistical figures. Personally, I feel let down by your concluding sentence: "Here we leave our artists, facing the future we all face." Is it not enough to splash a bucket of cold water in our faces . . . but for goodness sake why this "brush-off"?

Of course the patient is very sick. Your committee came with the proverbial little black bag, pulled out its stethoscope, measured the fevered heart beats of the sick artist, listened to his troubled breathing, tapped his chest and back and took his temperature. Then in a solemn voice your committee pronounced the patient very sick indeed. The little black bag was packed and the committee left without prescribing anything for the ailment. The case seems indeed hopeless.

Perhaps a bucket of cold water may be a miraculous cure-all. A baptism of statistical figures (illustrated) leaves the artist with nothing but his halo, a halo that looks like a golden Zero.

The irony of it all is that in the same issue you print the story of another multi-million dollar museum going up in New York. There seems to be plenty of money for splendid façades to house the work of artists who create under the bleak ceiling of insecurity.

—LIONEL S. REISS,
New York City.

SIR:

I am writing a life of the American painter, Theodore Robinson (1852-1896) which will include a catalogue of all his known works. I shall be most grateful if anyone who has paintings, drawings, letters, journals or notebooks by Robinson will communicate with me.

—JOHN I. H. BAUR,
Curator of Painting,
Brooklyn Museum,
Brooklyn 17, N. Y.

SIR:

I have received through the American Section of the British Ministry of Information a copy of the *MAGAZINE OF ART* for November 1944, and since then Mr. Henry Moore has also sent me a copy. I am most interested to see the excellent reproduction of the *Madonna and Child*, etc., and the reprint of the address by Sir Kenneth Clark, and I feel that I should like to write and congratulate you.

At their request I sent to the Ministry of Information a number of papers and booklets about our church and the *Madonna and Child*, and I expect some of these found their way to you; so you will know something about our Church of S. Matthew, Northampton. I have sometimes wondered whether there is any corresponding interest in the subject of the Church and the Artist in America among the Churches (and especially the Episcopal Church).

The Bishop of Chichester has often spoken and written on this topic—the Church and the Artist—and so also, occasionally, has Mr. Eric Newton (the art critic of the *Sunday Times* and other papers); though Mr. Newton more from the point of view of the artist. In the small way that is possible to us here at S. Matthew's, I have been most impressed how ready, and indeed eager, some of the best artists have been and are to work for the Church. Mr. Moore himself was and is most enthusiastic (it was the first time he had received a commission to work for the Church). Mr. Graham Sutherland is equally keen and has promised to try to do a mural picture for us, though this of course is still 'in the air' and neither he nor we can commit ourselves definitely until he has made sketches! I do not know how much Mr. Sutherland and his work are known in America, but he is building himself a great reputation in England. C.E.M.A. has on tour an exhibition on the same subject, chosen by Mr. John Piper (also a keen churchman).

In the musical sphere, Benjamin Britten wrote us a fine Festival Cantata (*Rejoice in the Lamb*) for our Jubilee in 1943, and Michael Tippett wrote a fanfare for us. Last year Edmund Rubbra wrote an unaccompanied setting of a poem by Vaughn, "The Revival"; and for our Festival in September this year Lennox Berkeley has promised to write us something. Sir Adrian Boult and the BBC Symphony Orchestra, Peter Pears, Harold Craxton and others, have helped with musical events in the church.

The monetary resources at our disposal are *very* limited, but it does seem to be encouraging that so much should be possible. It is certainly not my wish or intention to turn the church into a gallery or a concert hall—far from it—but I do feel that it would be greatly to the benefit of the Church and the Arts if the ancient close association could be restored. Speaking for

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this country, one feels that for far too long the Church has accepted and been satisfied with the feeblest and most imitative work. On the other hand it is encouraging that today many of the younger, most vital artists of all sorts, are not only willing but eager to cooperate.

Since you were apparently interested in the Moore *Madonna* I thought perhaps you might be interested in the other plans and hopes!

—WALTER HUSSEY,
S. Matthew's Vicarage, Northampton, England.

AFTER THREE YEARS

(Continued from page 138)

Those artists who were concerned with a more serious exploration of the social scene seem to have discovered an inadequacy in their means and find themselves in something of a dilemma. The expression of a complex social idea in terms of simple human experience is, theoretically at least, possible—it has even been done in the past—yet few modern artists have proved capable of achieving a valid solution. Unfortunately, we are too often prone in our sophistication to consider such direct statements as clichés. Perhaps complexity is basic to our times.

The most promising trend in social art today—a trend which was apparent even before the war—is that of social symbolism, which combines contemporary artistic concepts and a complex iconography. Such painters as Philip Evergood, Ben Shahn, Robert Gwathmey and the sculptor David Smith have, in their experiments along these lines, grown in stature. Gwathmey and Smith, as seen in recent exhibitions, are now mature artists. Gwathmey has developed a simple, direct and trenchant social symbolism out of his own experience. He has learned much from abstract art. He composes with clarity and paints with sensitivity. Smith, who is to my mind already the best sculptor in America, is creating out of a highly personal symbolism a sculpture which is rich, inventive and profound. He has borrowed heavily from surrealism, but he has substituted for the symbols of the subconscious symbols of conscious, social experience.

Such social artists are working against the current of neo-abstractism which is not merely a passing aberration but a symptom of a new rootlessness in American art. During the 'thirties, government participation fostered the development of social art and gave it some sort of economic base. It is almost axiomatic that a social art cannot function without wide public support. With the suspension of the WPA and the Treasury art projects, the props were taken out from under this growing social orientation, and art as a whole rapidly slipped back into the old groove. Neo-abstractism and the remnants of surrealism, both of which are personal and private rather than social and public artistic expressions, came to the fore. Some artists, nurtured in the social art of the 'thirties, are continuing to create in a social vein in spite of the lack of public patronage. Given such support, this phase of American art may become dominant again. It will be interesting in the next years to watch for it.

An artist is either a plagiarist or a revolutionist.—*Paul Gauguin.*

APRIL EXHIBITIONS THROUGHOUT AMERICA

All information is supplied by exhibitors in response to mailed questionnaires. Dates are closing dates unless specified.

AKRON, O. *Akron Art Institute*, April: Art in Akron Industry. Walter Teague, Industrial Art Design. Ohio Watercolor Soc. Annual Exhib. Selections from Perm. Coll.

ALBANY, N. Y. *Albany Institute of History and Art*, Apr. 28: Fire, Fire! Fire in Albany.

ANDOVER, MASS. *Addison Gallery of American Art*, Apr. 8: Museum's Choice. Apr. 15-May 13: Arthur C. Goodwin.

ATHENS, GEORGIA. *University of Georgia Gallery*, Apr. 1-Apr. 16: The Guggenheim Collection of Non-objective Paintings. Apr. 15-May 1: Annual Student Exhibition, Department of Art.

ATHENS, O. *Ohio U. Gall.*, Apr. 1-30: Ohio Print Makers.

ATLANTA, GA. *Atlanta University Gallery*, Apr. 28: Fifth Annual Exhibition of Paintings, Sculpture and Prints by Negro Artists.

AUSTIN, TEX. *Academic Room, University of Texas*, Apr. 1-Apr. 20: American Paintings from Macbeth Galleries. Apr. 22-May 4: Faculty Exhibit.

AUBURN, ALA. *Alabama Polytechnic Institute*, Apr. 13: "Graphics Exhibit." Apr. 14-Apr. 28: Paintings by Joseph Marino-Merle. Apr. 27-May 12: Judgment Exhibition.

BALTIMORE, MD. *The Baltimore Museum of Art*, Apr. 14: Paintings & Sculpture from Museum of Modern Art's permanent Collection; Forbidden Art of the Third Reich; History of American Watercolor Painting (AFA). Apr. 10-Apr. 30: The New Spirit (Work by Le Corbusier) (AFA). Apr. 3-May 6: Paintings by Iver Rose. Apr. 26-May 21: Exhib. of Musical Instruments.

The Walters Art Gallery, Indef. closing date: Persian Pottery (First showing of this material since it was evacuated for safety in 1941). Apr. 14-Indef. closing date: Early Copies of the Old Masters.

BATON ROUGE, LA. *Art Gallery, Louisiana State University*, Apr. 11: Ceramic sculpture by Lois Mahier. Paintings by Florence Kawa. Apr. 15-26: Modern Textile Design.

BINGHAMTON, N. Y. *Binghamton Museum of Fine Arts*, Apr. 2-Apr. 30: Annual exhibition by members of the Binghamton Society of Fine Arts.

BIRMINGHAM, ALA. *Birmingham Public Library*, Apr. 30: Birmingham Schools Exhibit. Apr. 1-May 31: Birmingham Art Club annual jury show.

BLOOMFIELD HILLS, MICH. *Museum of the Cranbrook Academy of Art*, Apr. 12: Pennsylvania Barns (Photos). Charles Dornbusch Coll.

BLOOMINGTON, ILL. *Illinois Wesleyan University*, Apr. 7-21: American Painters. Apr. 20-30: Illinois High School of Art.

BOSTON, MASS. *Copley Society of Boston*, 270 Dartmouth St., Apr. 6: Rosamond Coolidge, Marion Howard, Grace Hackett, Walter Kilham. Apr. 8-20: Boston Art Club, Member's Show. Apr. 23-May 4: Harry Wijk.

Business Men's Art Club of Boston, 81 Arlington St., Apr. 15-30: 19th Annual Exhib.

The Guild of Boston Artists, 162 Newbury St., Apr. 6: Paintings by Marian P. Sloane. Apr. 8-20: Paintings by John P. Benson. Apr. 22-May 4: Water Colors by Polly Nordell.

The Institute of Modern Art, 138 Newbury St., Apr. 7: Twelve American Painters, Paul Burlin, Julio de Diego, Philip Guston, Robert Gwathmey, Karl Knaths, Rico Lebrun, Edward Melcarth, Abraham Rattner, Josef Scharl, Ben Shahn, Walter Stuempfig, Rufino Tamayo.

Museum of Fine Arts, Apr. 28: Turner-Constable-Bonington major spring exhibition.

BOWLING GREEN, O. *Art Workshop, Bowling Green State University*, May 1: Toledo Federation of Art Societies Exhibition of Fifty Paintings. June 1: Rabinovitch Photography Workshop Show.

CARMEL, CALIF. *Carmel Art Association Galleries*, Apr. 15: General, oil—Main Gallery. Apr. 15: Portraits—Middle Gallery.

CHICAGO, ILL. *Art Institute of Chicago*, Apr. 21: 6th Annual Exhib., Society Contemporary Art. May 12: Exhibition Chicago Artists—50th Annual.

Associated American Artists Galleries, 846 N. Michigan Ave., Apr. 19-May 1: Frederic Taubes. Apr. 17: The Albright Twins.

Chicago Galleries Association, April: Annual Exhibition by Member of the Association of Chicago Painters and Sculptors.

Mandel Brothers, oils and water colors: Apr. 16: North Shore Art Guild, Pearl Dawn Nutt. Apr. 16-May 14: Arnold E. Turtle. Apr. 18-May 14: Ridge Art Assn.

CINCINNATI, O. *The Taft Museum*, Apr. 28: African Figures and Masks.

CLAREMONT, CALIF. *Rembrandt Hall, Pomona College*, Apr. 1-21: Oil in Watercolor (AFA).

CLEARWATER, FLA. *Clearwater Art Museum*, Apr. 1-15: N.Y. Skyline by B. R. Pleasants. Apr. 1-15: Oils by Louise Hemenway. Apr. 15-30: Florida Federation Circuit.

CLEVELAND, O. *The Cleveland Museum of Art*, Apr. 7: Portraits of Distinguished Negro Citizens. Apr. 5: How Modern Artists Paint People. Apr. 14: Caricatures and Cartoons. Apr. 1-30: Stained Glass. Apr. 1-May 5: Lith. of Toulouse Lautrec.

Ten Thirty Gallery, Apr. 20: Paintings by William Sommer. Apr. 22-May 11: Paintings and Serigraphs by Guy Maccoy and Geno Pettit.

COLORADO SPRINGS, COL. *Colorado Springs Fine Arts Center*, Apr. 22: Exhibition of Paintings by "Artists West of the Mississippi."

Taylor Museum, April: Photos of Mexico by Fritz Henle.

COLUMBUS, O. *Columbus Gallery of Fine Arts*, Apr. 3-30: Educational Exhibition of American Toiles. Apr. 3-30: Drawings by Marsden Hartley.

CORTLAND, N. Y. *Cortland Free Library Art Gallery*, Apr. 1-30: Watercolors by Gertrude Schweitzer.

CULVER, IND. *Culver Military Academy*, Apr. 1-20: Popular Photography's Annual Salon. Apr. 20-May 15: British Society of Wood Engravers. Apr. 15-29: Original Portraits of Time Magazine Covers.

DALLAS, TEX. *Dallas Museum of Fine Arts*, Apr. 7: 20th Century Drawings. What is Modern Painting? Apr. 7-28: 17th Annual Dallas Allied Arts. Apr. 14-May 12: Prints by Dickson Reeder. Dallas Advertising Art.

DAYTON, O. *Dayton Art Institute*, Apr. 2-21: New War Art from Life Magazine (AFA). Apr. 2-28: Paintings from Perm. Coll. of Cincinnati Mus. of Art; Photos by P. H. Oehlman.

DECATUR, GA. *Agnes Scott College*, Apr. 10-30: Contemporary watercolors from the Whitney Museum of American Art (AFA).

DELAWARE, O. *Tyon Art Hall*, Apr. 1-30: Dept. of Art. De Pauw University (Exchange Exhibition).

DENVER, COL. *Denver Art Museum*, Apr. 13: New Ways To Paul Klee. Apr. 22: Line, Color and Space (children's museum). April: Spanish Art in the Old and New World. Greek Drawings by Angna Enters.

DETROIT, MICH. *Detroit Institute of Arts*, 5200 Woodward Ave., Apr. 21: History of Detroit Institute of Arts, 1883-1946.

ELGIN, ILL. *The Elgin Academy Art Gallery*, Apr. 22: Look at Your Neighborhood. (Museum of Modern Art.)

ELMIRA, N. Y. *Arnot Art Gallery*, Apr. 1-31: Sculpture by Anne Hyatt Huntington.

EMPORIA, KAN. *Art Gallery, Kansas State Teachers College*, Apr. 1-26: Sawyers Collection of Paintings.

ERIE, PA. *Boston Store*, Apr. 14-May 12: New War Art by Life Magazine Artist Reporters (AFA).

FITCHBURG, MASS. *Fitchburg Art Center*, Apr. 12: Donald Carlisle Greason, resident artist, Deerfield Academy.

FLINT, MICH. *Flint Institute of Arts*, Apr. 7: Paintings by Stephen Davidik, Vincent McPharlin, C. V. Porter—3 Returned Veterans. Apr. 9-21: Art in Flint's Public Schools. Apr. 26-May 26: 16th Annual Flint Artist's Show.

FORT DODGE, IOWA. *Blanden Memorial*, Apr. 14: Finnish Textile Designs by Marianne Strengell Dusenbury (AFA).

GRAND RAPIDS, MICHIGAN. *The Grand Rapids Art Gallery*, Apr. 1-30: Selected Masterpieces of European Art; Western Michigan Artists' Show.

GREEN BAY, WISCONSIN. *Neville Public Museum*, Apr. 7-28: Sketches of Rural England by Edwin D. Walter.

GRINNELL, IOWA. *Grinnell College*, Apr. 3: First Iowa Water Color Show (circulating exhibition). Apr. 3-30: Oil Paintings by West Coast Artists from Dalzell Hatfield Gallery.

GREENSBORO, N. C. *Weatherhead Art Gallery*, Apr. 15-30: North Carolina School Art Exhibition.

HAGERSTOWN, MARYLAND. *Washington Co. Museum of Fine Arts*, Apr. 14: Memorial Exhibition of the Work of William H. Singer, Jr. Apr. 14-30: Elements of Design.

HARTFORD, CONN. *Wadsworth Athenaeum*, Apr. 9-28: Woman with Pearls. Apr. 15-June 2: Costume Exhibit (Mus. Coll.). Apr. 5-May 5: Modern Drawings (Mus. Coll.).

HOUSTON, TEXAS. *Museum of Fine Arts of Houston*, Apr. 7: French Contemporary Painting (From the Service of Beaux-Arts). Apr. 14-May 5: "Portrait of America" (Peppi-Cola).

INDIANAPOLIS, INDIANA. *John Herron Art Institute*, Apr. 21: Modern Sculpture & Drawings. Contemporary American Prints. Drawing by Marsden Hartley.

JACKSONVILLE, ILLINOIS. *David Straun Art Gallery*, Apr. 16-May 1: African Negro Sculpture.

KALAMAZOO, MICHIGAN. *Kalamazoo Institute of Arts*, Apr. 4-24: Oil paintings by Zubel Kachadoorian & Stanley Twardowicz.

KANSAS CITY, MO. *W. R. Nelson Gallery & Atkins Museum*, Apr. 29: 50 Latin-American Prints. P'tings by 4 Latin-American Painters, Peruvian Textiles.

LAWRENCE, KANSAS. *Museum of Art, University of Kansas*, Apr. 1-28: Bird Prints From The Ralph Ellis Collection. Apr. 1-25: Jewelry by Johanna Van Ryn, Franz Bergmann, Wiwen Nilsson, A. H. Anderson & Margaret Craver. Apr. 1-28: Watercolors—Kansas Federation of Art.

LOS ANGELES, CALIF. *James Vigeveno Galleries*, Apr.: Fairytale Oil Paintings by Gustave Dore.

Los Angeles County Museum, Apr. 21: Paintings by Leland Curtis. Apr. 8-29: Gladys Rockmore Davis & Floyd Davis Paintings. No closing date: 18th Century American Furniture; Early American Glass; Amer. Historical Staffordshire Pottery; American Coverlets and Quilts.

LOUISVILLE, KENTUCKY. *Art Center Asso. Gallery*, Apr. 14: Watercolors by Martin Shallenberger.

J. B. Speed Memorial Museum, Apr. 7: Thomas Eakins from Philadelphia Museum of Art. Apr. 10-May 8: Lyonel Feininger from Museum of Modern Art.

Stewart Dry Goods Gallery, Apr. 1-8: Children's Free Art Classes Exhib. Apr. 15-29: Kentucky and Southern Indiana Art Exhibition.

LOWELL, MASS. *Whistler's Birthplace*, Apr. 15: Humorous & Satirical Drawings and Paintings by Fra Angelo Bomberto. Modern. Apr. 1-June 1: Exhibition of Paintings by Miss Frances Dalton & Mrs. Wayne Groves of Andover.

MANCHESTER, N. H. *The Currier Gallery of Art*, Apr. 2-25: Contemporary Canadian Art (AFA). Paintings by Gladys Rockmore Davis. Prints by the American Color Print Society.

MASSILLON, OHIO. *The Massillon Museum*, Apr. 1-30: United Seamen's Service Exhibition.

MEMPHIS, TENN. *Brooks Memorial Art Gallery*, Apr. 15: Sculpture by Mitzi Solomon. Apr. 20-May 10: Contemporary French Paintings.

MILWAUKEE, WIS. *Milwaukee Art Institute*, Apr. 14: French Painting in 1939 (Buffalo Traveling Exhibit). Apr. 17-30: 33rd Annual Exhibition of Wisconsin Art.

MINNEAPOLIS, MINNESOTA. *The Minneapolis Institute of Arts*, Apr. 7: American and English Portraits. Apr. 5-30: Etchings by Joseph Pennell. Apr. 9-28: Pottery and Porcelain Through the Ages.

Walker Art Center, Apr. 24-May 20: Watercolors—U.S.A. May 15: Furniture and Textiles (Everyday Art Gallery.)

University Gallery, Apr. 23: American Craftsman. Apr. 1-25: Gelatines, Associated American Artists.

MONTCLAIR, NEW JERSEY. *Montclair Art Museum*, Apr. 7: Contemporary Portraits. Apr. 14-May 12: Work done in Children's Art Classes.

NASHVILLE, TENN. *Watkins Institute*, Apr. 10-30: Definitions (AFA).

NEWARK, N. J. *Artists of Today*, 49 New St., Apr. 7: Mary Van Blarcom. Apr. 8-21: Roger Lyford. Apr. 22-May 5: Lu Belmont.

Newark Art Club, 38 Franklin Place, Apr. 1-30: Exhibit of New Jersey Artists in Watercolor.

The Newark Museum, 49 Washington St. No closing date: Changing Tastes in Painting & Sculpture, 1795-1945. Post-War Fashions, 1795-1945. Contemporary Prints—a group of 50 black and white and color prints by contemporary American print makers.

Rabin-Krueger Gallery, 47 Halsey St., Apr. 1-30: Watercolors—Bernar Gussow, Henry Gasser; Paintings—Moses Soyer.

NEW HAVEN, CONN. *Yale University Art Gallery*, Apr. 4-May 6: Plastic Experience in the 20th Century: Contemporary Sculpture, Constructions, Objects.

NEW LONDON, CONN. *Lyman Allyn Museum*, Apr. 1-30: Work by Mystic Art Assoc. Apr. 1-30: Drawings by Charles H. Davis.

NEW ORLEANS, LA. *Tulane University of Louisiana*, Apr. 7-28: The Figure of Man in Ancient American Art (AFA). *Isaac Delgado Museum of Art*, Apr. 14: Annual Exhibition (Art Association of New Orleans).

NEW YORK, N. Y. *Associated American Artists Galleries*, 711 Fifth Ave., Apr. 6: Aaron Bohrod. Apr. 8-27: Georges Schreiber, George Biddle (Lithographs). Apr. 29-May 11: Wally Smith, W. R. Fitzpatrick.

American British Art Center, 44 W. 56, Apr. 18: Amer. Abstract Artists. Apr. 13: P'tings by Vava. Apr. 23-May 4: Drawings from the Pacific by Anne Poor.

Babcock Galleries, 38 E. 57, Apr. 1-20: Water colors by Alfred H. Levitt.

Bignou Gallery, 32 E. 57, Apr. 13: Paintings by Jean Lurcat. Apr. 15-May 18: Modern French Paintings.

Brooklyn Museum, Apr. 5-May 12: George Inness Exhibition. Apr. 17-May 26: 30th Annual, Brooklyn Society of Artists. Apr. 18: Art School Gallery: Abstract Paintings by A. D. Reinhardt.

Buchholz Gallery, 32 E. 57, Apr. 20: Jacques Lipchitz.

Carstairs Gallery, 11 E. 57, Apr. 6: Paintings by Michel Gilbert.

The Chinese Gallery, 38 E. 57, April: Watercolors by Abraham Walkowitz.

Clay Club Gallery, 4 W. 8, Apr. 30: Benefit Exhibition & Sale of Sculpture for the Sculpture Center Building Fund.

Contemporary Arts, 106 E. 57, Apr. 1-19: Paintings by Harold Baumbach. Apr. 21-May 3: Group Exhibition.

Costume Institute of the Metropolitan Museum of Art, 18 E. 50, Indef. closing date: Latin American Costumes.

The Downtown Gallery, 32 E. 51, Apr. 13: Paul Burlin—New Paintings. Apr. 16-May 4: Wesley Lee—1st one-man exhibition.

Durand-Ruel Inc., 12 E. 57, Apr. 30: Six 19th Century French Artists.

Durlacher Bros., 11 E. 57, Apr. 5-30: Paintings and Drawings by William Felt.

Feigl Gallery, 601 Madison, Apr. 3: V. Vytlačil—small figures, still life. Apr. 27-May 11: Em. Romano.

George Binet Gallery, 67 E. 57, Apr. 13: A. Mark Datz, one-man show of oils. Apr. 15-May 1: XVI & XVII Century Italian Masters.

Grand Central Art Galleries, 15 Vanderbilt Ave., Apr. 16-27: John F. Carlson. Apr. 30-May 11: Aldro T. Hibbard, Louis Kronberg, paintings. Apr. 6: Sculpture Exhibition. John Chetcuti, water colors. Branch, 55 East 57, Apr. 16-27: Alphonse Shelton. Apr. 30-May 11: Louis Kronberg.

Jacob Hirsch, 30 W. 54, Classical & Renaissance Art.

Jacques Seligmann & Co., Inc., 5 E. 57, Selected Paintings.

Julien Levy Gallery, 42 E. 57, Apr. 6: Paintings, Eugene Berman. Apr. 9-30: Arshile Gorky, Paintings.

Kennedy & Co., 785 Fifth Ave., Apr. 15-May 30: The Artists of Currier & Ives & Their Prints.

Kleeman Galleries, 65 E. 57, Apr. 1-26: Modern Paintings. Engravings by Peter Bruegel.

Kraushaar Art Galleries, 32 E. 57, Apr. 1-20: Paintings by Louis Bouche. Apr. 22-May 11: Paintings by Russell Cowles.

Macbeth Gallery, 11 E. 57, Apr. 1-20: Fifteen Paintings by Albert Pinkham Ryder. Apr. 22-May 11: New Paintings by Constance Coleman Richardson.

The Metropolitan Museum of Art, Apr. 4-Indef. closing date: The Taste of the Seventies. Indef. closing: The Helena Woolworth McCann Collection of Chinese Lowestoft. European Drawings. Old Mexican Pottery. Apr. 30: Chinese Ceremonial Bronzes. Apr. 21: Prints of the Time of the Counter Reformation.

Mortimer Levitt Gallery, 16 W. 57, Apr. 20: Sculpture by Charles Umlauf.

Museum of the City of New York, 5th Ave. betw. 103 & 104, Apr. 29: New Yorkers in the Public Eye, Drawings by S. J. Woolf. Apr. 25-June 30: Dressing For The Ball.

The Museum of Modern Art, 11 W. 53, May 19: Arts of the South Seas. Apr. 10-June 16: Marc Chagall.

The New York Historical Society, C. P. W. at 77, July 14: Audubon's original water colors of his Birds of America. July 30: 50 Years of New York City Transit. Permanent: Men and Ships of the American Navy 1776-1918. Port of New York Gallery, John Rogers Gallery (Statuette group), American Portrait Galleries 16th-20th Centuries.

Nierendorf Gallery, 53 E. 57, Apr. 10: Works by Julio de Diego. April: Perle Fine.

Passedoit Gallery, 121 E. 51, Apr. 13: Recent Paintings by Ozefiant.

Perls Galleries, 32 E. 58, Apr. 20: Recent Paintings by Margaret Stark. Apr. 22-May 31: Modern French Paintings.

Pinacotheca, 20 W. 58, Apr. 15: Abstract Group.

Samuel M. Kootz Gallery, 15 E. 57, Apr. 13: Paintings & water colors by Romare Bearden, based on poem by Lorca, "Lament for Ignacio Sanchez Mejias." Apr. 13: Group Show.

Schaeffer Galleries, 52 E. 58, Apr. 5-30: Drawings 15th-19th Centuries.

APRIL EXHIBITIONS (Continued)

Serigraph Galleries, 38 W. 57, Apr. 6: Three One-Man Shows—Marion Cunningham, F. Wynn Graham, Louise Freedman.

Staten Island Institute of Arts & Sciences, 75 Stuyvesant Pl., S. I., Apr. 10: Water Colors, Oils, Gouaches by Cecil C. Bell. Apr. 14-May 31: Annual Exhibition by Staten Island Artists.

Thannhauser, 165 E. 62, Apr. 30: French Art.

Weyhe Gallery, 794 Lexington Ave., Apr. 1-24: Paintings by Joseph Gerard. Apr. 29-May 26: Paintings by Hari Kidd.

Whitney Museum of American Art, 10 W. 8, Apr. 9-May 19: Pioneers of Modern Art in America.

Wildenstein Gallery, 19 E. 64, Apr. 3-May 4: Paul Gauguin.

Willard Gallery, 32 E. 57, Apr. 23-May 11: R. W. Pousette-Dart. Oils & Gouaches.

NEW ORLEANS, LA. *International House*. April: Mexican paintings.

NORFOLK, Va. *Norfolk Mus. of Arts and Sciences*, Apr. 11: Work in Black and White by Members of Norfolk Art Corner.

NORWICH, CONN. *Slater Memorial Museum*, Apr. 7-30: American Painting (From the Ass. American Artists & the Museum collections).

OBERLIN, OHIO. *Allen Memorial Art Museum*, April: Exhibition of Expressionist Paintings.

OKLAHOMA CITY, OKLA. *Oklahoma Art Center*, Apr. 14: Paintings, Kappa Pi Art Fraternity. Apr. 21-May 4: Competitive Exhibition School Children of State—Sponsored by AAUW. Apr. 7-30: Tapestries & Old Master Paintings from Silberman Galleries.

OLIVET, MICH. *Olivet College*, Apr. 13: Rembrandt & his Contemporaries. Apr. 13-27: Picasso Prints. Apr. 27-May 11: 100 Years of Lithography.

OMAHA, NEB. *Joslyn Memorial*, Apr. 1-25: Oils by Eugene Savage. Apr. 1-28: A century of French Graphic Art.

PASADENA, CALIF. *Pasadena Art Institute*, Apr. 28: Pasadena National.

PHILADELPHIA, PA. *American Swedish Historical Museum*, 19 St. & Pattison Ave., May 15: Wood carvings by Charles Haag.

Artists Gallery, Philip Ragan Associates, Broad St. Suburban Sta. Bldg., Apr. 10: Paintings by Catherine Grant. Apr. 17-May 22: Paintings by Alice Dunham.

The Pennsylvania Academy of the Fine Arts, Apr. 1-May 1: Fellowship Exhibition. Apr. 7: Exhibition of Oils, Sculpture, Water colors, Pastels, and Black and Whites.

Philadelphia Art Alliance, 251 S. 18 St., Apr. 5: Industrial Design by Peter Muller-Munk. Apr. 21: Tiles by Sherry Martinelli. Apr. 7: Lawrence Kupferman, water colors. Apr. 2-5: Stained Glass. Jewelry by Margaret Craver. Apr. 8-May 5: Sculpture. Apr. 8-May 17: Industrial Design by Belle Kogan. Apr. 23-May 5: Books.

PITTSBURGH, PA. *Carnegie Institute*, Apr. 15: Selected Examples from Thirty Years of Etching by John Taylor Arms. Apr. 22: Annual Pittsburgh Salon of Photography. April 4-May 12: Sculpture by Jeanet de Coux. Apr. 11-May 12: Wassily Kandinsky Memorial Exhib. Apr. 25-May 26: Memorial Exhib. of P'tings by Wm. Henry Singer, Jr.

PITTSFIELD, MASS. *The Berkshire Museum*, Apr. 2-30: P'tings by W. Lester Stevens.

PORTLAND, ORE. *Portland Art Museum*, Apr. 6-23: P'tings by Oregon Soc. of Artists. Apr. 1-30: P'tings by Carl Morris Oregon Guild of Painters and Sculptors. Old Master Drawings. Apr. 26-May 24: Photos by Paul Strand. Work by Portland Veterans of World War II.

PROVIDENCE, R. I. *Museum of Art, Rhode Island School of Design*, Apr. 7-28: Seventh Annual Exhibition by Rhode Island Artists.

Providence Art Club, 11 Thomas St., Apr. 7: Florence Brevoort Kane. Apr. 21: 17th Members Exhibition. Apr. 23-May 5: Antonio Cirino.

RACINE, WIS. *Wustum Museum of Fine Arts*, Apr. 1-15: Popular Photography. Apr. 1-26: Water colors by Emily Groom. Apr. 1-30: Water colors by Henri V. Jora.

RICHMOND, VA. *Virginia Museum of Fine Arts*, Apr. 25: Fifth Biennial of Contemporary American Painting. Apr. 28-May 15: Tenth Virginia Photographic Salon.

ROCHESTER, N. Y. *Memorial Art Gallery*, Apr. 5-28: Memorial Exhibition of the Work of Kathe Koelintz, Arts and Crafts of Scandinavia, 19th Century Leaders of Modern Painting.

ROCKFORD, ILL. *Burpee Art Gallery*, Apr. 1-May 5: 22nd Annual Rockford & Vicinity Jury Show.

SACRAMENTO, CALIF. *E. B. Crocker Art Gallery*, Apr. 1-31: Kingsley Art Club Annual Exhibition, Apr. 19-25: Paintings by David Lax.

ST. LOUIS, MO. *City Art Museum*, Apr. 15: Greek Textiles. Apr. 22: International Photographic Salon. Apr. 1-30: Group Fifteen (local artists). May 1: Origins of Modern Sculpture. June 9: European Thorne Rooms in Miniature.

ST. PAUL, MINN. *Hamline University*, Apr. 22-May 11: Water colors and Drawings by Diego Rivera (AFA). *St. Paul Gallery & School of Art*, Apr. 8-30: Contemporary Paintings Assembled by Cameron Booth.

SAN ANTONIO, TEXAS. *Witte Memorial Museum*, Apr. 21-May 9: Sixteenth Local Artists Exhibition.

SAN DIEGO, CALIF. *Fine Arts Gallery of San Diego*, Apr. 1-30: Paintings by Wendell Smith. Paintings by A. A. Castrocione. Water colors by Sgt. S. C. Loudermilk.

SAN FRANCISCO, CALIF. *California Palace of the Legion of Honor*, Apr. 3-30: First Spring Annual Exhibition.

S. F. Museum of Art, Apr. 7: Moscow in Illustration. Apr. 14: Posada, Print Maker to the Mex. People. Robert Motherwell. Paintings. Darrell Austin, N. Tschabasov. Apr. 17-May 5: Tenth Annual Water Color Exhib. of S. F. A. A. Apr. 3-28: P'tings by Federico Cantu.

De Young Memorial Museum, Apr. 10-30: 24th Annual National Exhibition of Advertising Art (AFA).

SARATOGA SPRINGS, N. Y. *Skidmore College*, Apr. 4-26: Paintings by Alfrida Storm.

SEATTLE, WASH. *Henry Gallery, University of Washington*, Apr. 7-28: Manzanar (Museum of Modern Art Exhib.). Peruvian Art from Wash. State Museum to supplement Macch Picchu photographs from Time-Life-Fortune.

Seattle Art Museum, Apr. 11-May 5: Watercolors by Hari Kidd. 4th International Photographic Salon. Sponsored by Seattle Photographic Society. Paintings by Walter F. Isaacs. Apr. 7: 17th Annual Exhibition of N. W. Printmakers. Paintings by Puget Sound Group of N. W. Painters. Paintings by Dorothy M. Rising. Modern Dutch Architecture Exhibitions.

S. HADLEY, MASS. *Mount Holyoke College, Dwight Art Memorial*, Apr. 28: Contemporary American Oils lent by the Whitney Museum of American Art.

SPRINGFIELD, ILL. *Illinois State Museum*, Apr. 1-25: "50 Artists and Walkowitz" (AFA). Apr.-May 20: Chinese Woodcuts (AFA).

SPRINGFIELD, MASS. *Museum of Fine Arts*, Apr. 22: Exhibition of Chinese Sculpture.

George Walter Vincent Smith Art Museum, Apr. 2-30: Power in the Pacific. Apr. 2-23: Color Prints. April: Mexican Handcrafts from the Leadbeater Coll.

SPRINGFIELD, MO. *Springfield Art Museum*, Apr. 1-30: 10th Annual Show.

STANFORD UNIVERSITY, CALIF. *Stanford Art Gallery*, Apr. 8-28: Gothic Woodcuts. Apr. 30-May 12: Costume Carnival. Apr. 7: Graphic Art from Collections San Francisco Museum of Art.

SWARTHMORE, PA. *Cloisters Gallery*, Apr. 1-25: Joseph Schall. Paintings and Graphic Art.

SYRACUSE, N. Y. *Syracuse Museum of Fine Arts*, Apr. 17: 20th Annual. Associated Artists of Syracuse.

TACOMA, WASH. *Tacoma Art Association, College of Puget Sound*, Apr. 7-28: Sixth Southwest Washington Annual.

TOLEDO, O. *Toledo Museum of Art*, Apr. 28: American Watercolors.

TOPEKA, KANS. *Mulvane Art Museum*, Apr. 28: Oil Paintings by Alexander Tillotson.

TRENTON, N. J. *State Museum of New Jersey*, May 19: The First Twenty-Five Years of Radio.

UNIVERSITY, ALA. *University of Alabama Art Gallery*, Apr. 1-18: Scholastic Art Exhibit—Alabama Regional. Apr. 19-30: University of Alabama Annual Student Show.

URBANA, ILL. *University of Illinois Art Gallery*, Apr. 29: Annual Faculty Show, University of Illinois.

UTICA, N. Y. *Munson-William-Proctor Institute*, Apr. 7-28: Non-objective Paintings. "Elements of Design." Prints by Stanley Hayter, Louis Schanker and Ann Ryan. "Acrobat" (bronze) by Mina Harkavy. April: Latin American Art. Photos from Photographic Soc. of Amer. "Dream Ride" by Wm. Glackens (Krauhaar Gallery). "Dawn Light" by Henry Mattson and "Flowers at Window" by George Picken (Rehn Gallery).

WASHINGTON, D. C. *The Barnett Aden Gallery*, 127 Randolph Pl. N.W., April: Exhibition of Paintings (oil) by Lois M. Jones.

The Corcoran Gallery of Art, Apr. 10: 55th Annual Exhibition. Society of Washington Artists. Apr. 2-26: World War II—Paintings and sketches by Alexander P. Russo. SP (P) 1/c. USNR. Apr. 14-May 6: 13th Annual Exhibition of the Miniature Society of Painters, Sculptors, and Gravers of Wash., D. C.

National Gallery of Art, Permanent—Opening of new galleries housing additional paintings and sculpture. Gift of Mr. Samuel H. Kress of New York City.

Pan American Union, Apr. 4-28: Antonio Sotomayor, p'tings, water colors, drawings.

Smithsonian Institution, Apr. 1-29: Prints by Edgar Imler, N. Y. C. Apr. 5-28: Painting of Siam. Apr. 29-May 27: Prints by Mrs. Lily S. Converse, N. Y. C. Apr: Photographs by Paul and Dorothy Pratte, St. Louis, Mo.

WESTFIELD, MASS. *Westfield Athenaeum*, Apr. 9: Aeronautics Exhibit. Apr. 10-30: Children's Books (AFA).

WEST PALM BEACH, FLA. *Norton Gallery and School of Art*, Apr. 3-14: 7th Annual Exhibit of Contemporary American Painting from the Southeastern Museum Association. Apr. 26-May 5: 3rd Annual Art Exhibit of the Association of Childhood Education of Palm Beach County.

WICHITA, KANS. *Wichita Art Association Galleries*, Apr. 13: Santos-Colorado Spgs.

WILLIAMSTOWN, MASS. *Lawrence Art Museum*, Apr. 12: Dance In America, Photographs. Apr. 18-30: Paintings by Donald Greason.

WILMINGTON, DEL. *Delaware Art Center*, Apr. 14-May 11: Are Clothes Modern (circulated by the Museum of Modern Art, N. Y.).

WOODSTOCK, N. Y. *Rudolph Galleries*, Apr. 1-30: Group Show of Small Paintings.

WORCESTER, MASS. *Worcester Art Museum*, Apr. 28: A Generation of Children's Art Education.

YONKERS, N. Y. *Hudson River Museum at Yonkers*, Apr. 7-30: "Early Yonkers" Tercentennial Exhibition.

YOUNGSTOWN, O. *Butler Art Institute*, Apr. 14: Wood Engravings After Homer Winslow. Apr. 5-28: Ohio Print Makers. Apr. 21: Butler Art Institute Water Colors. Apr. 5-28: Soviet Children's Art. Apr. 19-May 12: Walt Dehner.

OPPORTUNITIES IN ART

ELLOWSHIPS, SCHOLARSHIPS, COMPETITIONS, AND OPEN EXHIBITIONS

UNIVERSITY OF ILLINOIS; KATE NEAL KINLEY MEMORIAL FELLOWSHIP; \$1,000. Competition open to art, music, or architecture majors not exceeding 24 years of age. Applications due May 1, 1946. Write to Dean Rexford Newcomb, College of Fine and Applied Arts, Rm. 110, Architecture Building, U. of Illinois.

SPRING EXHIBITION: Mint Museum of Art, Charlotte, N. C. Opens May 6. Cash awards in oil, watercolor, print, and sculpture media. Entries due April 26.

MUSEUM OF MODERN ART COMPETITION FOR FABRIC DESIGN. \$2,000 prize. Competition closes June 1, 1946. For Program and entry blank write to Eliot F. Noyes, Director, Department of Industrial Design, Mus. of Mod. Art, 11 W. 53 St., N. Y. C. 19.

11th REGIONAL EXHIBIT, ARTISTS OF THE UPPER HUDSON, Albany Institute of History and Art, Apr. 24-June 2, 1946. Oils, watercolors, pastels, sculpture by artists residing within 100 miles of Albany. Jury. Purchase prize and sales. Work due April 13th. For additional information write John Davis Hatch, Jr., Director, Albany Institute of History and Art, 125 Washington Avenue, Albany 6, N. Y.

ANNUAL - PACIFIC NORTHWEST ART EXHIBIT. Women's Club of Spokane, May 8-22, 1946. Artists of Washington, Oregon, Idaho, Montana and Wyoming. Oils, sculpture, watercolors. For further information write Mrs. H. F. Wilkening, 155 South Oak, Spokane, Wash.

NATIONAL SERIGRAPH SOCIETY. Serigraph Exhib. Open to all foreign artists with permanent residence outside U. S. Jury. Date to be announced. For information write Doris Meltzer, Director, Serigraph Galleries, 38 West 57th St., N. Y. 19.

1st NATIONAL OF AMERICAN INDIAN PNGT. Philbrook Art Center, July 1-Sept. 30, 1946. Open to American Indian painters of traditional or ceremonial subjects. Jury and prizes. Entries due June 15. For information write Bernard Frazier, Philbrook Art Center, 2727 Rockford Road, Tulsa, Oklahoma.

PRINTS COMPETITION. Associated American Artists, June 15-July 15, 1946. Etching, Lithography, wood engraving. Open to artists residing in U. S. and possessions. Jury. Prizes totaling \$5000. For information write Margery Richman, Associated American Artists, 711 5th Avenue, N. Y. C.

DECORATIVE ARTS—CERAMICS. Wichita Art Assoc. Galleries, May 4-31, 1946. Open to all craftsmen artists: silversmithing and jewelry, weaving, ceramics. Entry fee \$2. Jury. Prizes. Entry cards and work due April 20th. For entry blanks write Wichita Art Assoc., 401 North Belmont Avenue, Wichita 8, Kansas.

INDIANA, PA., STATE TEACHERS COLLEGE. 3rd Ann. Cooperative Art Exhib. Apr. 27-May 27. For any artist in the Americas. Oil, tempera, watercolor. Fee: \$3. Jury. Purchase prize: \$500. Entry cards and work due April 10. For information write Orval Kipp, Director, Art Department, State Teachers College, Indiana, Pa.

MID-VERMONT ARTISTS 8TH ANNUAL SUMMER EXHIBIT. June 1st through August at the Rutland Free Library, Rutland, Vt. Open to artists living within hundred mile radius of Rutland. Media: oil, watercolor, pastel, black and white, wood carving. \$2.00 entrance fee includes membership to active year-round organization. Jury. Entry cards due May 18. Works due May 19, 20, 21. For further information write Katherine K. Johnson, Meadow Brook Farm, Rutland, Vt.

THE AMERICAN FEDERATION OF ARTS

invites you to attend its

ANNUAL MEMBERS' MEETING AND CONVENTION PROGRAM

Washington, D. C.

May 16, 1946

Secure train and hotel reservations without delay. The Annual meeting of the American Associations of Museums will be held in Washington, May 17th and 18th.

\$7,500⁰⁰ in Cash Awards

United Wallpaper, Inc. Announces

THE INTERNATIONAL WALLPAPER DESIGN COMPETITION FOR 1946

Closes August 31, 1946

RULES OF COMPETITION

1. Date . . . Entries must be postmarked not later than midnight of August 31, 1946. Winners will be announced by November 15, 1946.

2. Mailing . . . Address all entries to International Wallpaper Design Competition, 3330 W. Fillmore St., Chicago 24, Illinois, U. S. A. Name and address of contestant must be on outside of package.

3. Eligibility . . . Everyone, everywhere, is eligible except employees of United Wallpaper, Inc., its Advertising Agencies, Judges, and members of their families.

4. Judging . . . Entries will be judged impartially on the basis of originality of thought, appropriateness of design and color, color harmony, and suitability to wallpaper production. Decision of the judges will be final. Duplicate awards in case of ties. Designs not awarded prizes may be offered to sponsor at standard design fee prices. Winning entries become the exclusive property of United Wallpaper, Inc.

5. Specifications . . . Submit designs on illustration board or drawing paper to actual scale. In addition to background color coat, any number of colors up to twelve, may be used.

6. Size of Design . . . Width—must be either 18"—20½"—24"—27½". Height—must be either 15"—18"—21"—24".

7. Entries . . . You may submit as many designs as you desire. Entrant may win any number of prizes offered. Entrant's name and address must appear clearly on back of each design.

8. Liability . . . Entrants agree to submit designs conceived only by them, and to hold sponsor harmless from any liability connected therewith. Entries are submitted at entrant's risk.

9. Return of Entries . . . Sponsor cannot guarantee return of entries; however, sponsor will undertake to return safely, within a reasonable length of time, all entries when return postage and entrant's name and address is enclosed in envelope securely attached to back of each entry.

Purpose of Competition. United Wallpaper, Inc.—world's largest manufacturer of wallpaper and related products—is the sole sponsor of this competition. Its purpose is to stimulate interest in wallpaper design among artists and designers all over the world.

Through this competition, established artists and designers have the opportunity to gain worldwide recognition for their work. And new talent, hitherto unaware of the possibilities in the field of wallpaper design, has an unprecedented opportunity to be discovered and recognized.

Contestants have the opportunity to win awards in *any or all* of the classifications listed below, as well as the \$1,500.00 Grand Award for the design judged best of all.

The Committee of Judges includes Robert B. Griffin, leading wallpaper stylist . . . Helen Koues, prominent authority on Interior Decoration, William B. Burton, head of creative design for United Wallpaper, Inc. . . . Christine Holbrook, Associate Editor of Better Homes and Gardens magazine and Richardson Wright, Editor-in-Chief of House and Garden magazine. Before starting work, please read carefully the RULES OF COMPETITION.

\$7,500⁰⁰ IN CASH AWARDS

GRAND AWARD.....\$1,500.00

(to be selected from winners below)

LIVING ROOM Wallpaper Design Award.....\$1,000.00

DINING ROOM Wallpaper Design Award.....\$1,000.00

HALL Wallpaper Design Award.....\$1,000.00

BEDROOM Wallpaper Design Award.....\$1,000.00

BATHROOM Wallpaper Design Award.....\$1,000.00

KITCHEN Wallpaper Design Award.....\$1,000.00

(In case of ties, duplicate awards will be made)

TRADE MARK
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INC.**

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3330 West Fillmore St., Chicago 24, Ill., U. S. A.



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